

# THE MUSICAL TIMES

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Midsummer Term begins Monday, May 2.

Syllabus for the 1898-99 L.R.A.M. Examination is now ready.

Fortnightly Concert, Saturday, May 24, at 8.

Prospectus, Entry Forms, and all information may be obtained from  
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The NEXT TERM will begin on May 3, Entrance Examination,  
May 3, at 11 o'clock.

Syllabus and official Entry Forms may be obtained of  
FRANK POWNALL, Registrar.

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A course of Lectures will be given by E. H. Thorne, Esq., F.R.C.O.,  
on "English Church Music," on May 18, 25, and June 1, at 6.  
Choral Illustrations will be given by a select choir.

The Annual College Dinner will take place on May 31, at 7 o'clock.  
Sir Alexander Mackenzie, Mus.D., President of the College, will take  
the chair. Tickets, 5s. each, exclusive of wine, may be obtained at the  
College.

The next F.R.C.O. Examination begins on July 11. The Solo  
Playing tests are: Toccata and Fugue in E major—Bach (Novello  
& Co. Ltd., Augener & Co.); Prelude in G (Six Pieces)—Sir J. Stainer  
(Novello & Co. Ltd.); and Sonata in C sharp minor—Dr. Basil  
Harwood (Schott & Co.).

The A.R.C.O. Examination begins on July 18.  
The College Library is open daily from 10 a.m. to 5 p.m., also on  
Tuesdays and Thursdays from 5 p.m. to 7 p.m.

A new edition of the Book of Examination Papers has been  
issued, which may be obtained by members. Price 5s.; postage, 5d.  
Dr. Garrett's Lectures on "Counterpoint," Dr. F. E. Gladstone's  
Lectures on the "Harmonization of Unfigured Basses and  
Melodies," and Mr. James Higgs's on the "Principles and Practice of  
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Members desiring practice on the College Organ may obtain par-  
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Overture—"Coriolan" .. .. .. Beethoven.  
Symphony, No. 6, in B minor, "Pathétique" .. Tschaikowsky.  
Pianoforte Concerto in A major .. .. Mozart.

Mr. LEONARD BORWICK.

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Full particulars, with copies of former papers, of Dr. Armes, The  
Bailey, Durham.

## GRESHAM COLLEGE LECTURES

EASTER TERM, 1898.

The LECTURES in MUSIC for this Term will be given in the  
Great Hall, City of London School, Victoria Embankment, E.C., by  
Professor Sir FREDERICK BRIDGE, Mus.D., as under:—

Monday, May 16.—"Chopin" (Songs).

Tuesday, May 17.—"Organ Music" (English School)—T. Adams.

Wednesday, May 18.—"The Development of the Oratorio"—V.

Friday, May 20.—"Triumphs of Oriana."

The Lectures are free to the public, and commence at 6 p.m.

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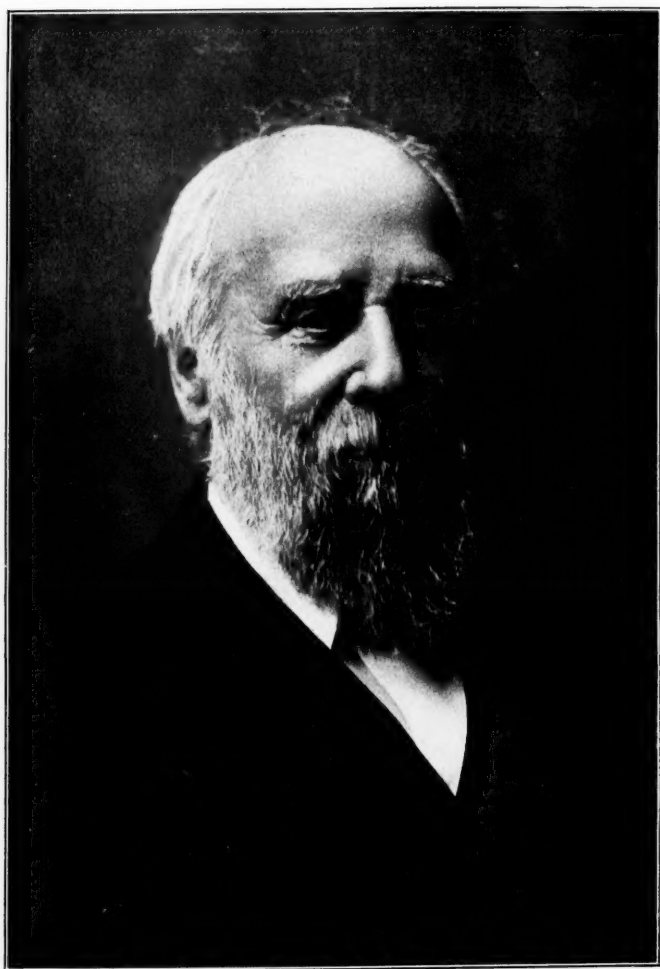
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*With this number are presented gratis Extra Supplements, consisting of an Anthem for Whitsuntide, entitled, "The Glory of the God of Israel," by Thomas Adams, and a Portrait of Mr. Henry Willis, specially taken for this paper by Messrs. Russell and Sons.*

## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1898.

### HENRY WILLIS.

LONDONERS, as well as country cousins, of the older generation will remember the great panoramas of Robert Burford in Leicester Square. Many years ago, and in the middle of a field, just behind where the Board School in Great College Street now stands, and close to Camden Town Station on the North London Railway, Burford erected his "workshop" or studio. This circular building, of substantial brick, is now designated "The Rotunda Organ Works," having been acquired by Mr. Henry Willis for the purpose of his business. Its ample dimensions may be judged by the fact that the huge organ for the Royal Albert Hall was set up within its walls. "When I first came here, more than thirty

years ago," says Mr. Willis, "this place was entirely surrounded with dead cats and dogs! The glass roof was all broken. I found three of Burford's panoramas here—'The Battle of Waterloo,' 'The Holy Land,' and 'The Bosporus,' arranged in three circles. I built all the outbuildings that you see, and rigged up those two galleries (pointing to some private-box looking structures, one above another, in the Rotunda) where some of my men are at work." It is in one of the tiniest of offices, part of the addenda to Burford's circular building, that Mr. Willis relates to us some of his "ups and downs," in which "ups" predominate. "You sit on that stool," says the *doyen* of English organ builders, "and I'll sit on the arm of this chair—I'm used to adapting myself to circumstances—and now I'm ready to begin."

### EARLY LIFE.

HENRY WILLIS was born in London on April 27, 1821. His father was a builder, and one of the "old stagers" of the Cecilian Society, where he played the rôle of kettledrummer. He was also a member of the choir of old Surrey Chapel, Blackfriars Road, during the organistship of the celebrated Benjamin Jacob. The subject of this sketch began to play the organ at a very early age. He made the acquaintance of George Cooper, the elder, Attwood's assistant at St. Paul's. Young Willis and young George Cooper (afterwards the organist of the Chapel Royal) worked together and had a "neck and neck" rivalry in pedal playing, which was in advance of anything of the kind in those days. Playing from the old scores with their four clefs—"those are the things to make musicians of people," observes Mr. Willis—was also a part of these two boys' organic curriculum. Be it recorded, however, that young Willis was entirely self-taught—he has never had a lesson in his life.

In 1835, when he was fourteen years of age, Henry Willis was articled for seven years to John Gray (afterwards Gray and Davison), the organ builder. During his apprenticeship he invented the special manual and pedal couplers which, although sixty years have elapsed, he still uses in his instruments. He had to tune the organ at St. George's Chapel, Windsor, where he made the acquaintance of Elvey, who took a great fancy to Gray's boy-tuner.

### ORGANIST AND CONTRA-BASSIST.

While still serving his "time," and before he was out of his teens, Henry Willis was appointed organist of Christ Church, Hoxton, of which the Rev. William Scott, father of Mr. Clement Scott, was the vicar. Mr. Clement Scott records that his father had advertised for an organist for the new church. "Henry Willis answered the advertisement and appeared before a committee of two—my father and my mother. When he came into the room both

faces fell. He was evidently too young for the place. My mother suggested as much. Whereupon young Willis, with the fire and energy that have distinguished his career ever since, said: 'Too young, Madam! Well, at any rate, I can play the "Hallelujah Chorus,"' which he promptly proceeded to do and in fine style." In recalling those old Hoxton days Mr. Willis says, "We did an elaborate Anglican service. The choirmaster was the late Mr. Thomas Jackson, a stockbroker, who was very good to me. I made several valuable connections there—friends who have stuck to me all my life. During Mr. Willis's organistship at Christ Church, Hoxton, Master Clement Scott was a chorister, and sang the soprano solo in Spohr's "As pants the hart." Mr. Willis, in fact, gave the future dramatic critic of the *Daily Telegraph* his first lessons in music, and patiently coached up his vicar's son in such old anthems as Boyce's "Oh! where shall wisdom be found?"

"After my apprenticeship had expired," continues Mr. Willis, "I lived at Cheltenham for three years, where I assisted the late W. E. Evans, an organ builder, who also kept a music-shop. Evans was a splendid violinist, but afterwards became known in connection with the manufacture of free-reed instruments. He invented, in 1841, the 'Organo Harmonica,' one of the Seraphine species. His first effort, however, in that direction was a Soprano Voice Guide, consisting of two octaves of free reeds. I went into that matter with him, and it ended in the production of a perfect model of a two-manual free-reed instrument, with two octaves and a half of pedals. This instrument was, by the kind permission of Mr. Alfred Novello, exhibited in his music-publishing establishment, then at 69, Dean Street, Soho, and it was in connection with this matter that I made the acquaintance of the late Mr. Henry Littleton, the successor of Alfred Novello. The instrument of which I have been speaking was also exhibited at the Hanover Square Rooms; but it was whilst it was on view at Novello's, in Dean Street, that I first met Dr. Samuel Sebastian Wesley and then and there made his acquaintance. I was introduced to him as the constructor of this model organ, which had its manuals and pedals in orthodox positions, and it also had several stops."

It may be convenient at this point to complete the record of Mr. Willis's organ appointments. In the early fifties he was organist of Hampstead Parish Church. He had built the new organ—then located in the West gallery—and was asked to become the organist. For nearly thirty years he was organist at Islington Chapel-of-Ease, which post he only resigned a few years ago, after he had passed the Psalmist's "three score years and ten." In spite of the engrossing claims of his business, Mr. Willis discharged his organist duties with commendable faithfulness: he

would often travel 150 miles on a Saturday in order to be present at the Sunday services. Mr. Willis was also a contra-bassist in his younger days. He was one of the double-bass players at the Gloucester Musical Festival of 1847 and at other provincial festivals. He also played in the orchestra at the Handel Festivals of 1871 and 1874.

#### FIRST SUCCESS—GLOUCESTER CATHEDRAL.

It is now more than fifty years since Mr. Willis started in business for himself as an organ builder. His first great success was the organ at Gloucester Cathedral, which he rebuilt in 1847. "It was my stepping-stone to fame," he says. "The swell, down to double C, had twelve stops and a double venetian front. The *pianissimo* was simply astounding. I received £400 for the job, and I was presumptuous enough to marry." "I well remember," Mr. Willis continues, "one Sunday at Gloucester, in 1847. Amott, then organist of the Cathedral, and I played Mendelssohn's organ sonatas (then recently published) on the pianoforte—I playing the manual and Amott the pedal part. The following day Amott came to me and said, 'Mendelssohn is dead.' I shall never forget it."

#### THE GREAT EXHIBITION OF 1851.

"There has been nothing like the Great Exhibition of 1851 and there never will be," is the unshaken conviction of many who visited it. As we shall presently see, the subject of this sketch had every reason to be grateful to the Prince Consort for his inception of this great national undertaking. Mr. Willis erected a magnificent organ in the great glass palace in Hyde Park. This instrument attracted extraordinary attention. It was placed in the West-End gallery and consisted of three manuals and pedals. There were seventy sounding stops, twenty-two being on the swell, and seven couplers. The swell bellows was placed in the swell-box. The compass of the manuals was to G. At Gloucester Mr. Willis had taken up his pedals to F only, that being the highest note he had then found in Bach's works; but, student-like, he subsequently discovered an F sharp; and therefore, in order to cover this note, he extended the pedal-board to G—thirty-two notes.

But there were other important features in this notable instrument which went a long way towards revolutionizing the art of organ building in this country. First, the introduction of pistons, inserted between the key-slips, which replaced the clumsy composition pedals then in vogue. Again, to use Mr. Willis's own words, "that Exhibition organ was the great pioneer of the improved Pneumatic movement. A child could play the keys with all the stops drawn. It never went wrong. The instrument was absolutely my own in every detail: not a

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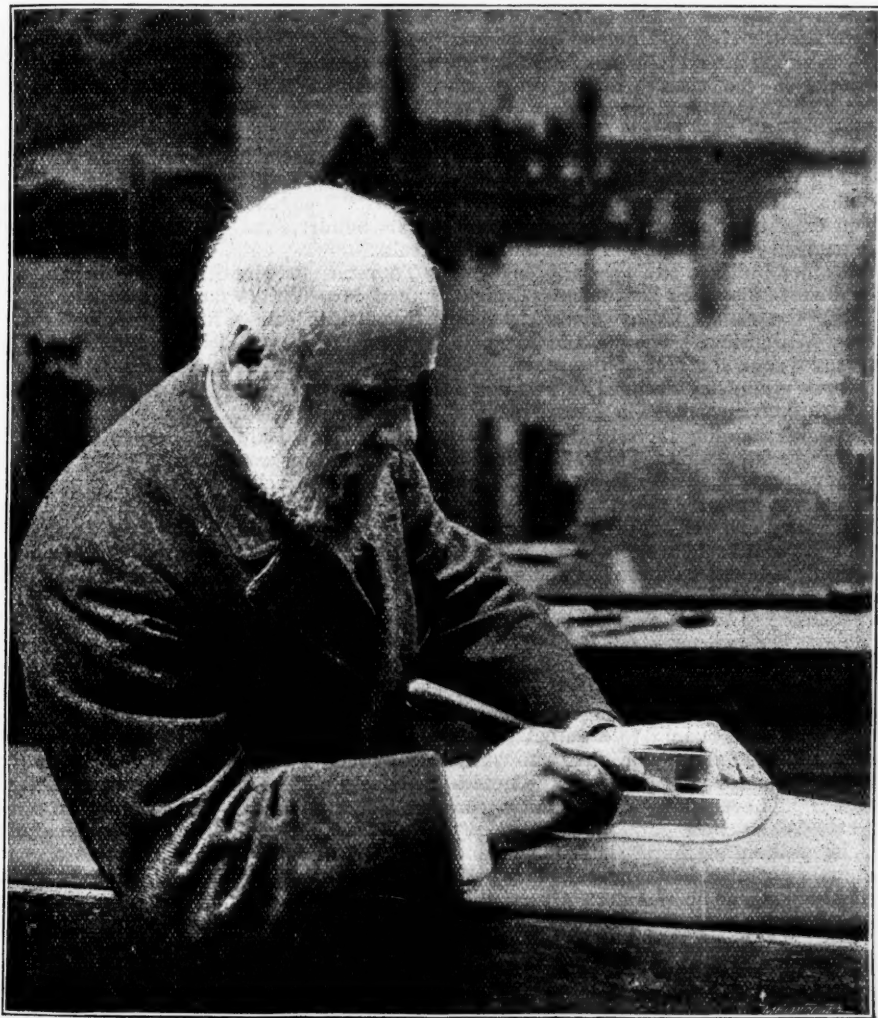
ghost of an individual had any part or lot in its conception or design." It is perhaps not surprising that the Queen and the Prince Consort went to hear this notable instrument. The visit is thus recorded in the *Musical World* of July 26, 1851.

THE QUEEN'S VISIT TO WILLIS'S GREAT ORGAN AT THE EXHIBITION.—Her Majesty Queen Victoria, H.R.H. the Prince Albert, and party visited the Crystal Palace on

Friday, July 18th, and examined this large organ. Mr. J. T. Cooper, organist of St. Paul's Church, Islington, was in attendance, and performed part of the overture to "La Gazza Ladra," Rossini; "Schlaf, Schlaf, mein Kindelein," a composition by H.R.H. Prince Albert; also an air from "Il Barbiere"; and, by express command of her Majesty, the March in Mozart's "Die Zauberflöte."

ST. GEORGE'S HALL, LIVERPOOL.

"Did not the Exhibition organ procure you the order for that in St. George's Hall,



MR. WILLIS IN THE ACT OF VOICING A PIPE.

Liverpool?" we ask the veteran organ builder. "Ah! that is a very interesting story," Mr. Willis replies, and his weather-beaten face literally beams as he proceeds to tell the tale. "The Town Clerk of Liverpool wrote to me to the effect that a committee of the Corporation would visit the Exhibition on a certain day at 6 a.m., their object being to test the various organs with a view to selecting a builder for

the proposed new instrument in St. George's Hall. He asked me if I could be there. I was there—all there! The other two competing builders, X. and Z., in anticipation of the visit, tuned their organs in the afternoon of the previous day, with the result that, owing to the abnormal heat of the sun through the glass roof, the reeds were not fit to be heard! I said nothing. At five o'clock on the following

morning, my men and I were there to tune the reeds of my organ in the cool of the morning of that lovely summer's day. At six o'clock the Liverpool committee, which included the Mayor and the Town Clerk, in addition to S. S. Wesley and T. A. Walmisley, their musical advisers, duly appeared. Messrs. X. and Messrs. Z. had specially engaged two eminent organists to play for them. I retained nobody. But I had previously said to Best, who had given several recitals on my organ at the Exhibition, 'It would not be half a bad plan if you would attend to-morrow morning at six o'clock, as you usually do for practice.' Best was there. After the two other organs had been tried, the Town Clerk—William Shuttleworth, a good friend to me—came up and said: 'We have come to hear your organ, Mr. Willis. Are you going to play it yourself?' 'Do you expect an organ builder to play his own instrument?' I replied. 'If I had known that the other builders had specially engaged two organists to play their instruments, I might have done the same. Why don't you ask Wesley or Walmisley? They should be made to play, unless one is afraid of the other.' As Wesley and Walmisley declined to perform, I said to Mr. Shuttleworth, 'There's one of your own townsmen standing there (that was Best), ask him.' He did ask him. 'Mr. Best has no objection to play,' said the Town Clerk, 'but he wants five guineas!' 'Well, give it to him, the Corporation can well afford it.' The matter was arranged, and I said to Best: 'Now, in order that everything shall be quite fair and square, would you mind playing the same piece on all three organs?' 'What shall it be?' asked W. T. B. 'The overture to "Jessonda"' (I was always a great Spohr man). While Best was playing the overture on the two other instruments, the specially engaged organists stood on each side of him to manipulate the stops, &c. Meanwhile, my brother, who was a clever, quick tuner, again went over the trebles of the reeds, and everything was as trim as trim could be. When Best came to play on my organ, he politely declined the similar kind help the two organists had rendered him at the other instruments, as he was perfectly familiar with my pistons, stop arrangements, &c. It was a splendid performance, and I was told that the organ was quite a revelation to those Liverpooldians. The committee retired to deliberate in private, but only for twenty minutes, when Wesley came up to me and said: 'I am very happy to tell you that the delegates of the Corporation have decided to recommend you to build their organ.' I was perfectly cool and collected, and, feeling very hungry, I went to get some breakfast with Henry Smart, who was present."

There was, however, a slight danger that the whole thing would fall through. S. S. Wesley, the chief musical adviser of the Corporation, wrote all his organ music for G organs, and

therefore he wanted both the manuals and pedals of the Liverpool organ to begin at G. "I gave in to him in regard to the manuals," says Mr. Willis, "but, I said, 'unless you have the pedal compass to C, I shall absolutely decline to build your organ.'" Mr. Willis is entirely fearless of Corporations, Deans and Chapters, Committees, and any other bodies, and so it was in this case. Moreover, he has lived to see the manual compass of his magnificent Liverpool organ changed to C. When the organ was finished the committee said to him: "Now that you have built us this organ, who is to play it?" "Why don't you ask Best?" he replied. Not only did Mr. Willis practically get Best appointed to Liverpool, but he had previously coached him up in his playing of overtures and other arrangements for the organ. "I egged him on," says the veteran organ builder, and we all know with what results.

To return to the Exhibition organ, which spread Mr. Willis's fame far and wide. The "Cylindrical" or "Rolling Valve" in that instrument—"the only sound-valve that overcomes the resistance of the air, whatever that may be" (according to its inventor's own description) gained Mr. Willis the Council Medal. This Exhibition organ, though in a shrunken form, was bought by the Dean and Chapter of Winchester, on the strong recommendation of S. S. Wesley, then their organist, and it was duly erected in the Cathedral in 1852. It has just been considerably enlarged and renovated after being in constant use for more than forty years. "I want you clearly to understand," observes Mr. Willis, "that Wesley invented 'radiating and concave' pedals, and I'll tell you how it happened. One day Wesley and I were walking arm-in-arm along the Exhibition gallery where Schulze's organ was placed. I called his attention to the fact, which I had not noticed before, that Schulze's pedal-board was concave. Wesley immediately replied: 'It is a pity he did not go farther, and make his pedals spread out.'" "Wesley invented the radiating and concave," emphatically repeats Mr. Willis, as he draws a rough sketch of the pedal-board, writing "Wesley" across it.

#### A QUESTION OF "PITCH."

The organ in the Royal Albert Hall, Mr. Willis's largest instrument, is too well known to need more than passing mention. Suffice it to say that he designed it entirely himself, that he had not to compete for the building of it, and that he had *carte blanche* in regard to every detail of that huge "King of Instruments."

There was, however, a somewhat amusing incident in connection with deciding upon the pitch of this famous instrument, which may now be recorded. The authorities arranged that Sir Michael Costa, Mr. R. K. Bowley, then general manager of the Crystal Palace,

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and some of the leading wind-instrument players of the day, including Lazarus, should attend at the factory to settle the question of the pitch of the organ. "They also brought a violinist," says Mr. Willis; "but I couldn't see what a fiddler, who is a very useful man in his way, had to do with settling the pitch. (I should tell you—adds Mr. Willis *sotto voce*—that I had formulated some idea of the proper pitch before these gentlemen had arrived.) However, we duly proceeded, Costa presiding over the conclave. When they began to blow into their different instruments each man had a different pitch! It was a regular pandemonium! By-and-bye we settled upon something which was considered satisfactory, and we bade each other good morning." The sequel need not be told. We leave it to our readers to draw their own conclusions as to whether the Royal Albert Hall organ was actually tuned to the pitch of Messrs. Costa, Bowley, Lazarus and Co., or to that previously decided upon by Mr. Henry Willis.

It may not be without interest to reprint the programme of the music played by the late W. T. Best at the inauguration of the organ in the Royal Albert Hall, on July 18, 1871:

## PART I.

Organ Concerto (No. 2) .. ..	Handel.
Choral Song and Fugue, on a theme by Travers .. ..	S. S. Wesley.
Andante grazioso (MS.). First time of performance .. ..	E. J. Hopkins.
March (A minor) .. ..	W. T. Best.
Grand Prelude and Fugue (E flat major) ..	Bach.

## PART II.

Organ Sonata (No. 1) .. ..	Mendelssohn.
Andante pastorale and Fugue (E major) ..	W. T. Best.
Air with variations (MS.). First time of performance .. ..	H. Smart.
Prelude and Fugue in G .. ..	Bach.

## ST. PAUL'S CATHEDRAL.

When the new organ for our Metropolitan Cathedral was under consideration, more than five-and-twenty years ago, a large committee was formed, including the Dean and Chapter, some architects, Turle (organist of Westminster Abbey), and others, who were interested in so important a scheme. Mr. Willis was offered, and accepted, a seat on the committee. At the first meeting, the Dean being in the chair, the position of the organ was discussed, and Mr. Willis was asked to state his views to the committee. "The placing of the organ in the position in which I think it should be," said Mr. Willis, "involves a stupendous question—namely, the removal of the statues of Lord Nelson and Lord Cornwallis. Your organ-case is unique: it is the same both back and front. I propose to cut the case in two, and to place one half of the organ on each side of the Choir. Moreover, my plan will enable you to do what I consider to be absolutely necessary—that is, to bring your singers forward, nearer the dome, in order

that they can be better heard.—There was dead silence." Although the very reverend and reverend gentlemen on that committee had ample evidence that Mr. Willis was "clothed," they might well have doubted whether he was "in his right mind." It is no wonder that he was asked to withdraw for a few minutes. Upon his return the late Mr. Cavendish Bentinck, one of the committee, asked: "Do you propose to have *two* organists to play your divided organ, Mr. Willis?" "You leave that to me," replied the organ builder. Thus Mr. Willis was a committee in himself. He got his own way, as he usually does, and produced a piece of mechanism for playing the two organs from one keyboard (on the North side) which has proved to be a triumph of mechanical skill.

## COOPER, MANUALIST; WILLIS, PEDALIST.

"Was not the St. Paul's organ first used at the Thanksgiving service for the recovery of the Prince of Wales in February, 1872?" we ask Mr. Willis. "And was there not something rather out of the ordinary in regard to the playing of the instrument on that occasion?" "You are quite right, and I'll tell you all about it, as it's rather amusing. The fact is, the Prince didn't time his recovery from the typhoid fever to suit *my* convenience: he got well a little too soon from my point of view. The Thanksgiving service was arranged to be held two months before our contract time had expired. The St. Paul's people were in a great quandary. The pedal organ was finished, but it was impossible to get the pneumatic action for it completed in time. 'What is to be done?' poor old Goss anxiously enquired. 'I'll play the pedals,' I replied, and so I did. I'll tell you how it was done. The pedal pipes, as you know, stand down behind the choir stalls, below the organ proper. I therefore constructed a temporary pedal-board and music desk close to the pipes, and made the necessary connections just for the occasion. There I sat, holding on to the ends of the stool, feeling quite at home, and I played the pedals, *sol*, while Cooper, in the regions above me, manipulated the manual part. We had had no rehearsal together, and I did not even see the music till the night before the great event; even then I was only able to try it over on the pianoforte; but, I assure you, it went like *silk*! After the service, Goss said to Ouseley, who was present: 'What do you think of the pedal organ?' 'Magnificent!' replied the Oxford Professor. 'You know that the pipes are a long way off: did the pedals seem to go exactly together with the manuals?' Goss asked. 'Perfectly,' replied Ouseley; 'but why do you ask in that way?' Then Goss let out the secret—for it was really a great secret at the time." It would have been quite easy for anyone less skilful than Mr. Willis to have "put his foot into it" (in a non-pedalistic sense) on that auspicious National

occasion; but, as at the Great Exhibition, he was "all there."

Mr. Willis has gained a wide and deservedly high reputation as the builder of many Cathedral organs. The following is, we believe, a complete list:

ST. PAUL'S (London).		
ABERDEEN.	EXETER.	ST. DAVID'S.
CANTERBURY.	GLASGOW.	SALISBURY.
CARLISLE.	HEREFORD.	TRURO.
DURHAM.	LINCOLN.	WELLS.
EDINBURGH.	OXFORD.	WINCHESTER.

In addition to the other important instruments already referred to, he has built two large organs for the Alexandra Palace, the nucleus of the former of which (burnt June 9, 1873) was in the Exhibition of 1862. He also erected the organ in Windsor Castle, which has two keyboards, one in St. George's Hall and the other in Her Majesty's Private Chapel, whereby the instrument is available for use in both places.

Perhaps the most notable "Willis organ" in the various Nonconformist denominations is that in Union Chapel, Islington, an instrument upon which Guilman has often played. It is remarkable for its position. In order to save the blocking up of a rose window, the instrument is built in a concrete chamber below the main floor of the building. This position is Mr. Willis's own idea, which he carried out in spite of the evil prognostications of those who considered that he was doing a foolish thing. One great advantage has resulted therefrom. Throughout an oratorio performance, when the building is crowded with people, and the temperature rises very high, the organ is found to be "dead in tune."

#### MR. WILLIS AS A "SKIPPER."

Mr. Willis's great hobby is yachting. He attributes the wonderful health he enjoys to the sea voyages in his yacht. "I have circumnavigated the whole of England and Scotland," he says, "and I am my own captain. Those two men over there (pointing to two of his *employés* working in the factory) are my steward and shipwright. The steward is a fisherman—a fisherman being very useful as a weather-prophet." Mr. Willis's yacht is named the "Opal" (54 tons), and she lies in Tilbury Dock. "I do all the repairs for her myself," he adds. "I have myself re-coppered her bottom two or three times. I also put entirely new spars into her, and there stands her old mast. Some years ago I injured the third and fourth fingers of both my hands with the ropes passing through them. These four fingers became bent under, and for a long time I had to play my services with only the thumb and two fingers of each hand. But Dr. Macready, a very clever surgeon, begged me to allow him to operate on my disabled fingers, with the result that I can now use them as of old, or nearly so."

#### SOME CHARACTERISTICS.

"Mr. Willis has a very strong aversion to the newspaper man," we were credibly informed by one of his trusty workmen; "and I have seen several of them sent about their business without any ceremony." But nothing could be more cordial and pleasant than the manner in which Mr. Willis entered into our proposal to record some of the incidents of his long and eventful career; and we sincerely acknowledge the kindness with which he unreservedly placed himself, so to speak, at our disposal. One has only to be in his presence a very short time in order to realise that he is a man possessing a strong personality. Clever, ingenious, dauntless, and resourceful—qualities blended together with a plentiful supply of sound judgment and good common sense—are some of the striking characteristics of this remarkable man. He has all the enthusiasm of youth, being so energetic in his movements that it is difficult to realise he will have entered upon his seventy-eighth year by the time these pages are in the reader's hands. Such an expression of his, on greeting an early morning visitor, as "I've been running about the place like a lamplighter," exactly describes the rapidity with which, to use an Americanism, he "careers around" his factory. The amount of nerve force centred in that somewhat diminutive frame is really quite extraordinary.

Although tenaciously holding a strong belief in his own powers, Mr. Willis is entirely free from a merely conceited opinion of himself. As we have already pointed out, he is not always amenable to dictation. This is especially the case when he comes face to face with architects. Such interviews are by no means unattended with difficulties; and we are not altogether surprised to hear the following from the lips of Mr. Willis's foreman: "I have seen some rare old pantomimes here between the *guy'nor* and architects; but the architects always come off second best."

In making a tour of the factory with Mr. Willis as a guide, it is interesting to hear of the cordial relations which exist between employer and employed. The majority of his workmen have been with him for many years. "That man working over there is a capital fellow. I give him good wages, but he turns out a lot of first-class work." Mr. Willis gives his *personal* attention to every department of his factory. Nothing is too insignificant to claim his notice. His thoroughness is extraordinary. Every pipe goes through his hands. An organist himself, he is always thinking of the player in laying out his instruments. He has a remarkable inventive genius, which he turns to good account in the mechanical portions of his organs. He takes infinite pains in everything, and his enthusiasm knows no bounds. But, above all, Mr. Willis possesses in a striking degree that attribute which a similar successful worker once aptly described as

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"obstinate perseverance," which when persistently applied in the pursuit of any calling is sure ultimately to command success.

#### "FATHER" WILLIS.

Two hundred years ago there lived in this country a great organ builder whose instruments were the glory of their maker. Two of his nephews were associated with him in his business. Partly in order to distinguish him from his younger relatives, but more especially as a mark of high appreciation of his great abilities and artistic worth, he was canonized, so to speak, with the title "Father." His name is familiar enough in the history of organ building—Father Smith. Henry Willis is also assisted by a younger generation, having two sons—Vincent and Henry—working with him, in whom he has great confidence and hopes. It is natural, therefore, that he, the greatest organ builder of the Victorian Era, will be called FATHER WILLIS.

### SOME PRESENT ASPECTS OF MUSIC.

#### III.

Music, in relation to criticism, has an aspect which, it may confidently be declared, is variously regarded, according to the side favoured by the observer in the never-ceasing war between critics and criticised. We may take it, however, that those who believe in the criticism of our own day as a power for good are much the weaker body numerically, if not in strength of judgment and clearness of vision. This is not an exceptional state of things. Indeed, it is so common that we may look upon it as perfectly natural—as a result the cause of which lies beyond our reach. The Irish immigrant in America who, when asked as to his politics, replied that he did not know Democrat from Republican, but anyhow was "agin' the Government," spoke as a typical personage. In all conditions and circumstances of life we lean towards jealousy and dislike of those in whom power is vested. In politics, this is strikingly shown, on the largest possible scale. Power has become a shuttlecock, which flies from side to side and stays no long time with either. No sooner does a general election turn Outs into Ins than a process of disintegration commences. The new Government is assailed on all sides, even by men in the ranks of its sworn supporters, and the next election turns Ins back again into Outs. So does the pendulum swing; with such amazing regularity that we are driven to explain it by reference to a natural law. In the domain of criticism the same principle is at work, albeit circumstances and manifestations are different. It is, of course, easy to understand that those who have been criticised, or are liable to undergo the operation, cherish no great love for, or confidence in, the operators.

So far, that is a chronic condition, which will never be removed while human nature remains what it is. More remarkable appears to be the fact that others, who are outside the range of criticism, and not personally concerned, feel in sympathy with the criticised. A British jury, for example, more readily gives a verdict against a critic than for him, and the "damages" are in proportion. These matters come under common observation, and are such as critics can scarcely be congratulated upon. However honest and able any one of their number may be, he is hampered in his work for good by the impediments which dislike and mistrust throw in his path. An invincible spirit of opposition bars his way to the proverbial "fair field." The result is not only a limitation of his influence, at which the enemy naturally rejoices, but also the circumscribing of such healthy consequences as may conceivably flow from his taste and judgment. The public attitude here indicated should be taken into account in any estimate of the value of criticism, and set down as a cause beyond its control.

Some considerations, not without influence upon the power of criticism, should here be considered. In the first place, there is a disposition to go behind the written opinion, and judge it, not for itself, as should fairly be done, but with reference to the circumstances and personality of the writer. As regards musical criticism, the veil of anonymity, theoretically considered as transforming the concrete writer into an abstraction for which his editor is legally responsible, serves no such purpose. In most cases the critic is well known, and matters of pure personality are thus available as *pièces de conviction* when any of his utterances are brought to trial. The operation somewhat resembles that of a cross-examining counsel who, dealing with a piece of expert evidence, asks the witness if he is prepared to swear that, fifteen years ago, he did not turn his mother-in-law out of his house. A taunt frequently employed in the Old Bailey spirit is that our musical critics are not, as a rule, musicians by training—that they have not passed through the schools, and therefore present no recognised credentials; that, likewise as a rule, they are unknown either as creative or executive musicians, and were never heard of till suddenly found on the judgment seat. I object that all this is beside the main question, and would be so even if the statements made were wholly true, which assuredly they are not. A critic stands or falls by his professional utterances. If these be fair and honest, well-informed and properly expressed, it matters not one jot whether he have the whole alphabet after his name or not a single letter; whether he be a sudden product of obscurity or has moved to his post with beat of drum and blast of trumpet. A tree is known by its fruit, not by anything that happened or did not happen during the period of early growth and bloom.

Apart from this fundamental consideration, it is fairly open to doubt whether a musical training, as it is called, though in itself an excellent thing, can be regarded, under the circumstances, as an unmixed good. Let us suppose that, of two men equally endowed with musical sympathy, one enters a Royal Academy or Royal College at an impressionable age and submits himself to the special and always more or less limited influences of the place. At the end of four or five years he comes out, let us further imagine, a safe candidate for honours in the theory and practice of his art; but also bearing with him signs of a confined atmosphere, and evidence of taste derived, not from extended observation and experience in a wide circle, but from the authority and inevitable influence of a few professors. The other of the twain, let us say, pursues a course of independent study, reads much and well, carries an open and unbiassed mind wherever the best music is performed, and carefully builds up opinions with the impressions he has received. He may not be able to satisfy a University professor, but in nine cases out of ten he would make a better critic than his scholastic friend. It has sometimes been proposed to establish a college for the training of critics. Such an institution might turn out qualified musicians; it could never make the thing most wanted. A true critic, like a real poet, is born, not made. He evades the most ingenious process of manufacture, and generally develops, not in the classroom, but, so to speak, in the open air and under the sun. It is always so with the journalist proper. Some time ago, an enterprising newspaper man set up a school for training members of the Fourth Estate. I never heard that he turned out men whom editors were eager to engage. The true journalistic gift is a natural endowment, and its training comes of opportunity. There are newspaper correspondents with a better eye to the conduct of a campaign than the officers directing it, and who can not only vividly describe a battle, but successfully criticise its tactics. These are soldiers; without weapons or uniform, but none the less soldiers in knowledge and judgment. As with the out-and-out journalist, so with his colleague who is a journalist only in the realm of music; and the fact may help to explain how it comes to pass that, when an editor wishes to engage a critic, he rarely seeks one in the ranks of professional musicians. It need scarcely be added that he has, in some degree, to consider a literary qualification, and to exact evidence of a mind which can pass from lively to severe, showing itself equally interesting and instructive in both.

Myself a critic, I shall, perhaps, be regarded as a partial judge of the criticism we now have. But necessary detachment of mind and feeling from partiality is simplified in my case by the fact that the time is rapidly passing which

divides many years of activity from the moment in which work will cease. Were I now bidding adieu to criticism, I should regard it, if not with absolute content, at least with satisfaction and hope. I hold that, generally speaking, it is honest and able; that it is not, as a rule, warped and distorted by prejudice; that, taken as a whole, its excesses are balanced by its prudent reserves, and its tendency to heedless change is counteracted by the conservative spirit which never deserts Englishmen long together. I contend further, that our present-day criticism is carried on in a generous mood and with an enlightened mind. There are exceptions, no doubt, for what human institution exists quite apart from proof that humanity is imperfect? The matter is one for a comprehensive estimate, and, weighing defects against merits, the merits vastly preponderate. That is the opinion of one who has nothing whatever to gain by stating what he does not regard as truth. I wish it were possible to make composers and artists—the great army of the criticised—see eye to eye with me in this matter. It is not possible. The man whose doings are unfavourably judged will, in his heart if not openly, contest the verdict and disparage the tribunal. He will set it down to incompetence or wilful injustice. If eulogised with discrimination, he will complain of the faint praise which damns, while, if neither praised nor blamed, he possibly brings an action for damages. This is so natural that it disarms censure—the censure of those, at any rate, who ask themselves what they would be likely to do under similar circumstances. All of us in these matters need a large spirit of tolerance, which is the spirit of charity, and that is why I wish to see a modification in the attitude of the criticised towards their censors. The more difficult the exercise of any virtue, the more honour it brings to its possessor, and no musician would lose by crediting criticism with honesty of purpose, however much he may deem it mistaken. May I also urge, in my position as a senior, that an improvement in the attitude of critics toward each other is not beyond the limit of possibility? We are too apt to bestow upon our colleagues the attention which should be given to the art we in common love and serve. Music is a wide subject, and there is room in it for a diversity of opinions, all of which should be represented in the field of criticism. As a matter of fact, they are in evidence, and together form a mass of testimony on the basis of which intelligent readers can each for himself found or modify his own judgments. The fact that one of us contributes an opinion to that mass, while our neighbour supplies another, is really no reason for enmity, for waiting to catch him tripping in order to “show him up,” or for stirring the waters of strife in any other form. Each man does his duty according to his light,

and he has a right so to act. Let us recognise that fact and leave the consequences to public discrimination. Anyhow, no good comes of letting our angry passions rise, and placing ourselves as a body on the level of a parish vestry. Think of the art, and what we individually can do for it with all sincerity and devotion. That is enough to engage our energies, and there lies the plain path of duty, of honour, and of fit reward.

JOSEPH BENNETT.

### FROM MY STUDY.

AMONG the minor poets of Scotland one George Bruce has a place. He "flourished" at the beginning of the present century, and from time to time issued small collections of verse, such as "Poems and Songs on Various Occasions" (1812); "Poems, Ballads, and Songs on Various Occasions" (1813); "Edinburgh: a Poem in the Scottish Dialect," and "The Musical Festival: a Poem in the Scottish Dialect" (1815). It is because of the last-named that I mention George Bruce here.

It appears that a musical festival was held in Edinburgh some time in the year of Waterloo, and that the managers, not content with local talent, imported executants of various kinds from England. This gave deep offence to some perfervid patriots, of whom George Bruce was one; they contending, no doubt, as did the late Professor Blackie after them, that a pipe-tune and a song racy of the soil were worth all the classical music in the world. Bruce's poem is a remonstrance with the festival committee on the ground of their flaccid nationality, but it begins with an invocation of its author's insulted country:

Auld Scotia, land o' music sweet,  
For your poor sons I maist cou'd greet;  
Sair, sair neglected in yon leet  
O' foreign cattle.  
Weel, gin Pegasus keep his feet,  
They's get a rattle.

O Scotia's sons, far fam'd's your sang;  
It's borne the gree, right high, fu' lang;  
Now your own kintramen, to wrang  
Ye o' your right,  
Bring squallin' strangers ye amang!  
Plagues on them light.

The poet wants to know why "Edina's bairns" are not engaged, but left to starve, and then proceeds energetically:

How hard it is to see frae Lunnon  
Birkies come down, by trick and cunning,  
To seize our bread—faith, that's nae funnin'  
To hungry folks.  
O sage Directors, count your winnin'  
To the poor's box.

These wise Directors now will gie  
Pounds fifty to tum-tweedle-dee,  
When they at home, believe ye me,  
Had gotten better  
For guineas twelve; it's thus, ye see,  
The cash they scatter.

The poet demands why "Fraser's note" was not heard at the festival, and why "Thomson's double-bass" came to be passed over. These

were, it appears, local performers of repute; but the poet has others also in his mind:

In this guid town there's mony mair  
That I could name, musicians rare,  
Who in a Concert often bare  
A part right sweet;  
Now for an idiot's skirl an' rair  
They're left complete.  
It grieves me sair to see neglected  
Our ain—an' foreign loons protected;  
Because a Scotsman you're rejected,  
Whate'er your merit.  
While Signor Squallina's respected,  
An' drinks his claret.

The poet, after passing in review the fortunes of Affleck, Fergusson, and Burns, is not so much excited as to deny any patronage to foreigners, but he shows caution withal:

Let foreigners aye ha'e a share  
O' patronage, when we've't to spare,  
But first we should our ain fo'k sair,  
O' talents bright;  
This is but doing justice fair  
To ilka wight.

Enforcing this claim for precedence, he waxes aflame:

How cou'd ye ha'e the face ava'  
To offer to some guineas twa?  
Ye cou'd na gie ane less to blaw  
Your Organ fine.  
Wha cou'd decern the least at a'  
Maun see design.

How cou'd ye gie ane hundreds three,  
Tho' he may stand in first degree?  
Can ony just proportion be

Tween guineas twa  
Offered to ane whom, we'll ken ye,  
Nane match'd here saw.

Had ye been stinted in your means,  
An' your projections wanted frien's,  
Ilk ane whase mind to Music leans

Wad ye assisted,  
An' ilk Musician's heart sae keen's  
Thout cash he'd listed.

But whan o' means ye had right plenty  
Ye had nae need to be sae tenty.  
An' offers make so small an' genty  
To poor Scotch chieft;  
But this I trust's a sma' momento  
To him who feels.

The poet finally dismisses the committee with "Don't do it again":

Now fare ye weel, ye sage Directors,  
May ye o' Genius be protectors;  
I gie ye credit as projectors,  
Gude was your plan,  
But ne'er o' merit be neglectors,  
Nor get its ban.

There may be a disposition in some quarters to republish this poem with a dedication to the directors of the Imperial Institute.

The author of "Moore's Irish Melodies" is sufficiently near music to warrant a paragraph concerning him here. Looking through an album of autographs which lately came into my possession, I found a stained, ragged-edged half-sheet of letter paper, written on both sides, headed "A Sonnet to Miss Dodd," and subscribed "Thomas Moore." This is, apparently, a first sketch, as corrections appear in various places. We may conclude also that the so-called "Sonnet" was a boyish effort. Here it is, for the reader's judgment:

Thus let me pay a tribute justly due  
For all the kindness I've received from you—  
You who to me another mother prov'd,  
And whom I, thankful, as a mother lov'd.  
This young attempt of mine at verses take,  
The sole return (that) I as yet can make;

For could I place you on great Britain's throne,  
I'd think it little for the love you've shown.  
Where'er I go your image shall bear sway,  
And cast a beam of pleasure o'er my way;  
Whilst I on former hours long pass'd reflect,  
Remembrance will excite my love, respect;  
And may I once again such kindness feel,  
And may this heart be rendered hard as steel  
If ever I forget your tender love,  
Which even Time shall not from thence remove.  
While life remains, or that I pen can raise  
Both shall be given to sound your lasting praise,  
To make thee 'bove all other mortals rise,  
T' extol your many virtues to the skies.  
If far away I should be any time,  
In looking o'er this unconnected rhyme,  
A thought or two at most you may give sure  
To him who grateful wrote it—Thomas Moore.

Our young author was dissatisfied with the penultimate line (no wonder!), ran his pen through it, and attempted another. But he stopped half-way, getting no farther than "It may to memory." The juvenility of the writer is obvious throughout, while even as a youthful effort the "Sonnet" nowhere foreshadows the mellifluous strains of later years. Yet it is interesting withal.

Readers of Longfellow's "King Olaf," and those who know Mr. Elgar's work of the same name, may have been struck with the grim refrain, "Dead rides Sir Morten of Fogelsang," and some may have wondered where it came from and how it got into "Olaf." The line is found in a Danish ballad, "Sir Morten of Fogelsang," where it follows each quatrain. An English version of the ballad has been made by Robert Buchanan, and appears in his "Ballad Stories of the Affections. From the Scandinavian" (1869). Another translation may be found in that admirable work, "Ancient Danish Ballads translated from the Originals by R. C. Alexander Prior, M.D." (1860). Of the two renderings Buchanan's is, perhaps, the most characteristic. It begins with *Sir Morten's* death and burial:

It was Sir Morten of Fogelsang,  
He rode in greenwood lawn,  
And there a fatal blow gat he,  
All in the morning dawn.  
*Dead rides Sir Morten of Fogelsang!*  
To kirk he gave the red, red gold,  
To cloister gave his horse;  
All in the black and chilly earth  
They laid Sir Morten's corse.  
*Dead rides Sir Morten of Fogelsang!*

Here follows, in Prior's version, a stanza the equivalent of which does not appear in Buchanan:

All heaped with earth, as best they could,  
They left his buried corse,  
But ere the toll of midnight bell,  
He rose and mounted horse.

The ballad goes on to tell how the spectre followed "good Sir Folmer Skot," begging him to hear its story—a story of land stolen from two orphans, to whom restitution must be made ere the dead knight can rest in his grave—

O haste to Mettelli, my wife,  
And tell her my behest:  
Until she yield the ground again,  
My soul can never rest!

Should the lady desire a token—

Say that my chamber slippers lie  
Without my chamber door,  
And if she look at dead of night,  
They will be full of gore.

*Sir Folmer Skot* swears to convey the message, and what follows is best told by Prior—

And all in black Sir Morten went  
Down to his dark abode,  
And black were both his hawk and hound,  
And troop that with him rode.

It is to be hoped that never after could it be said "Dead rides Sir Morten of Fogelsang!"

In the preface to his volume, Robert Buchanan states that the refrain of the Danish ballad is used by Longfellow "for no earthly purpose." There may be two opinions on that point. The refrain has as much to do with its surroundings in "King Olaf" as many other things of the kind with the connection in which they appear, and there is a grim suggestiveness about it which exactly suited the purpose of the American poet.

In order that its readers may see at a glance what is doing on the lyric stage, our new French contemporary, the *Revue Internationale de Musique*, gives a list of works performed during the fortnight preceding the date of issue. I have taken the trouble to examine the list in a recent number. Within the two weeks reviewed there were twenty-eight performances of German opera and music-drama. Of French opera, 102 representations took place, and of Italian opera, thirty-nine. The great predominance of French works is here asserted very strongly. Of the twenty-eight German performances, fifteen were of works by Wagner. It should be added that the review covers seventy theatres.

X.

The designation, "First Annual Concert," has a pleasant ring about it, not only of "something attempted, something done," but of future possibilities of high attainment. Especially is this the case in so interesting a connection as St. George's School, Windsor Castle. Although this initial music-making of the school, given on the 13th ult., "under the patronage of Her Majesty the Queen," was of a somewhat private nature, the programme calls for more than passing comment, not only in regard to the variety of pieces sung and played by the boys, but also in relation to some of the composers represented on that occasion. The concert opened with a Gavotte (*à la mode ancienne*) by Sir George Elvey, "organist of St. George's Chapel, 1835-1882," in which four of the boys played first and second violin parts. Later on came three songs by Dr. H. W. Davies, who, as the programme duly recorded, was "chorister of St. George's Chapel, 1882-1885, assistant-organist, 1885-1890; Mus. Doc. and organist of the Temple Church, 1898"; and in Part II. a couple of two-part songs were sung by "The Scholars" (words by C. Rosetti), entitled "Golden silences" and "Bird Raptures," composed by Dr. G. F. Huntley, "assistant-organist, St. George's Chapel, 1875-1880, organist of St. Peter's, Eaton Square, 1896." As a former organist and two former assistant-organists of St. George's had places in the scheme, the programme would have suffered from a want of completeness if the present distinguished occupant of the organ-loft, Sir Walter Parratt, had not been represented. The Master of the Queen's Music appeared as the composer of a



vigorous song, "The Knight's leap," set to Kingsley's words, and sung by the Rev. A. G. Langdon. Another interesting feature in this excellent programme was the name of C. H. H. Parry, "sometime pupil of Sir G. Elvey," as the composer of a "Prelude" for violin, "The Poet's Song" (to Tennyson's words), and a six-part song, "Tell me, O love" (words from Elizabethan Song Book). We shall "keep an eye" on future annual concerts in connection with this admirable school. Meanwhile, the thought naturally arises of the possibility that some of the boys who took part in this recent concert under the shadow of the fine old Castle may find their names on the roll of distinguished musicians. We hope they will.

HERE is an examination story for the authenticity of which we can absolutely vouch. Its "behind the scenes" nature will doubtless make it of special interest to those who seek to get on, or get honours, by degrees. Wild horses will not drag from us the name of the University where the incident occurred. The examiners were the Professor of Music, a distinguished foreign musician, and an eminent Cathedral organist, who related to us the story in the following abridged form: The Professor, in composing an oratorio, had undergone a course of special reading with — (ah! the name must be withheld) on the Old Church Modes. With a natural desire to test the candidates in his newly acquired knowledge, he had set some Old Church Mode questions in the paper. When the *vivâ voce* portion of the examination came on, the distinguished foreigner said (somewhat confidentially) to the eminent cathedralist, "I don't know anything about Old Church Modes." "No more do I," was the frank reply of his colleague. It may therefore be assumed that when the examinees came up for their *vivâ voce*, the *modus operandi* of two out of the three learned examiners was to look very wise as the Professor put his Old Church Mode interrogatories to the luckless candidates. With a natural hankering after the dates of important historical musical events, we asked our genial friend if he could give the year of the incident. "No," he replied, "I'm afraid I can't.—But ask —. He knows. He was plucked!"

FOUR hundred years ago—on May 25, 1498—Ottaviano dei Petrucci, "the father of the art of type-music printing," obtained from the Seignory at Venice the sole privilege, for twenty years, of printing "figured music" (*canto figurato*), and music in the tablature of the organ and lute—a privilege which he exercised there until 1511. Petrucci's process was a double one. He printed first the lines of the stave, and then, by a second impression, the notes upon them. His work is beautifully executed, and the whole effect of his music-printing is admirable. But the process, which was very expensive, was soon superseded by printing in one impression, which is supposed to have been first successfully accomplished by Oglin of Augsburg, in 1507, though there seems to be some doubt on this point. Petrucci (b. June 18, 1466, died May 7, 1539) is said to have been "richer in ideas than in cash." His life and work are fully treated in "A sketch of the history of music-printing, from the fifteenth to the nineteenth century," a most valuable series of articles which Dr. Friedrich Chrysander contributed to the columns of THE MUSICAL TIMES in 1877.

LAST month we referred to the gratifying improvement in the selection of songs sung by the students in the various Training Colleges in England and

Wales, as reported to the Education Department by Sir John Stainer, Her Majesty's Inspector, and Dr. McNaught, his assistant. We are now enabled to supplement the information we then gave with the following list of works. It should be remembered that they were not sung, as might be assumed, by professional students at musical academies, but by the future schoolmistresses and schoolmasters of the elementary schools up and down the country.

#### LIST OF CHORAL WORKS PERFORMED AT THE TRAINING COLLEGES, 1897.

##### MALE VOICES.

"The Festival," Ballad of "Haroun al Raschid" (2)	Sir Frederick Bridge.
Mass in C .. .. .	Van Bree.
"The Desert" .. .. .	Féliçien David.
"Salamis" .. .. .	Gernsheim.
"Delphi" (2) .. .. .	Dr. Mee.
"Antigone" (2) .. .. .	Mendelssohn.
Mass in E flat .. .. .	Mercadante.
"The Little Baltung" .. .. .	Alice M. Smith.
"The Luck of Edenhall" (4) .. .. .	Schumann.
Quintet, "Nur wer die Sehnsucht kennt" .. .. .	Schubert.
Eight-part chorus, "Spirits floating over the water" .. .. .	"
Part-song, "The hamlet" (2) .. .. .	"

##### FEMALE VOICES.

"Springtime" .. .. .	Abt.
"The Golden City" (2) .. .. .	"
"The Lady of Shalott" (2) .. .. .	W. Bendall.
"A Daughter of the Sea" .. .. .	F. H. Cowen.
"The Rose of Life" (2) .. .. .	"
"Village Scenes" .. .. .	"
"The Angels of the Bells" .. .. .	Myles Foster.
"The Bonnie Fishwives" (2) .. .. .	"
"A Sea Dream" .. .. .	Battison Haynes.
"The Fairies' Isle" .. .. .	"
"Aimée" .. .. .	Ebenezer Prout.
"The Hours" (2) .. .. .	J. L. Roedel.
"King René's Daughter" .. .. .	Henry Smart.
"The Fishermidens" (2) .. .. .	"
"God is our Refuge" (2) .. .. .	J. Thompson.
"The Home of Titania" (2) .. .. .	Berthold Tours.

##### MIXED VOICES.

"Jephtha" .. .. .	Handel.
"The Seasons" .. .. .	Haydn.

This list does not include the part-songs and other short pieces that were sung. Moreover, in addition to the above, each of the 2,050 senior students sang a song with pianoforte accompaniment. Capital!

THE Feis Ceoil is to be held in Belfast from the 2nd to the 7th inst. With characteristic Irish warm-heartedness, the Belfast Committee have expressed their desire to extend hospitality to certain members of the London press who will attend the festival. We hope to give a full report of the proceedings in our next issue.

THE death, on the 13th ult., of Miss Margaret Rose Smart, the only child of the late Sir George Smart, severs a link with the musical life of London of long ago. Miss Smart died at 12, Bedford Square, the house in which, on February 23, 1867, her father drew his last breath, in his ninety-first year. But it is Smart's former house—in Great Portland Street (now numbered 103)—that is so rich in musical associations. His most distinguished guest there was Carl Maria von Weber, who lived—if he can be said to have lived—the last three months of his short life under Smart's hospitable roof. The composer of "Der Freyschütz" entered the house on March 5, 1826, and on June 4, exactly thirteen weeks afterwards, he passed away in his sleep in the front

room on the second floor. A tablet, placed in the front of the house a few years ago by the London section of the Incorporated Society of Musicians, records Weber's pathetic end.

THACKERAY, in his "The Ravenswing" (the first of the short stories forming "Men's Wives"), has immortalised Sir George Smart in the character "Sir George Thrum," the "Thrum" being presumably a Lord Dundrearyish way of pronouncing "Strum." The author of "Vanity Fair" hits off Sir George Smart, one of the great musical men of the day, in his own inimitable manner. The great novelist also has a satirical and well deserved tilt at the doggerel which passed for poetry in the opera librettos and songs of the early part of the century, not that this commodity is above reproach in this respect in the present day. Thackeray depicts the incidents of a musical party given by Sir George Thrum at his house in Great Portland Street. In the course of the evening, the host, addressing three of his guests, says: "Miss Horsman, Mr. Craw, my dear Mrs. Ravenswing, shall we begin the trio? Silence, gentlemen, if you please. It is a little piece from my opera of the 'Brigand's Bride.' Miss Horsman takes the *Page's* part; Mr. Craw is *Stiletto*, the Brigand; my accomplished pupil is the *Bride*—and the music began:

*The Bride (sings).*

My heart with joy is beating,  
My eyes with tears are dim.

*The Page.*

Her heart with joy is beating,  
Her eyes are fixed on him.

*The Brigand.*

My heart with rage is beating,  
In blood my eye-balls swim."

THE central figure in the musical world used to be the *prima donna*; but the development of the modern orchestra and Wagner have changed all that, and the conductor has ousted the *diva* from pride of place. Wherever one looks—London, New York, Berlin, Paris, Vienna—it is the conductor question which is agitating people's minds. As regards New York, to quote the lively Mr. Finck, "our fate will depend on whom Maurice Grau succeeds in capturing. Will it be Richter, Mottl, Richard Strauss, Weingartner, Lohse, or Muck? Nikisch is bound to Leipzig for life by an engagement and a life insurance, and Gericke is only a concert conductor." It is strange that, in spite of the tremendous premium upon all things Slavonic, no great Russian or Polish conductor has yet emerged above the horizon. Perhaps, however, he will come from Finland, or some of the outlying portions of the Russian Empire. Meantime the prevailing tendency is sufficiently illustrated by a reference to the artists engaged at the Philharmonic, the list including the names of Gabrilowitsch, Gregorowitsch, Dvorák, Moszkowski, and Adamowski. To revert for a moment to the question of the nationality of conductors, it is a curious fact that the most popular musician in America, the Strauss of the United States, Mr. J. P. Sousa, the composer of the "Washington Post," is by name, at least, next door to a Spaniard, the Sousas being a well-known Portuguese family.

It is wonderful what a talent some people display for elaborately futile investigation—such as counting how many times the letter *a* occurs in Shakespeare, or ascertaining how many copies of *The Times* it would

take to paper the entire earth. One of these laborious triflers has recently discovered that M is a very important letter in music, because so many composers' names begin with it—e.g., Mozart, Méhul, Meyerbeer, Mendelssohn, Marschner, Millöcker, Mascagni, Massenet, Mercadante, Molique, &c. M undoubtedly makes a good show, but B has an even more impressive record. For to it are to be referred Bach, Beethoven, Brahms, Byrd, Buononcini, Bülow, Braham, Borodin, Bellini, Berlioz, Bizet, Balfe, and Boito. Aspirants to fame, whose names do not begin with either of these letters, will thus have the gratifying knowledge that their success may go some way towards reducing the disproportionate amount of prestige which attaches to B and M. The letter X, for example, is entirely devoid of celebrity at present in the matter of music, unless we stretch a point in favour of the Xylophone.

It was Dr. Aldrich who wrote a catch on tobacco. We have just heard of a tobacco catch. A distinguished British composer, about to start on a railway journey, and wishing to avoid the fumes of a certain weed, entered a carriage upon which the word "smoking" did not appear. The only other occupants were three ladies, and our British composer therefore considered that he was safe. During the journey they partook of luncheon. At the end of their repast, one of these lady travellers turned to the distinguished British composer and asked him: "Do you object to smoking?" Whatever the reply may have been, they forthwith proceeded to light up their cigarettes. Without making any comment upon this species of puffery as practised by the fair sex, we may assume that the precautions taken by the composer-traveller ended in smoke.

It happened down Devonshire way. A village situated in that cream-rations region was recently visited by an eminent Cathedral organist from afar, who consented to play at a service. The organist of the church was a lady. She told the eminent visitor that they used the ——— chant-book, and, as if to allay any nervousness on his part, she added, "all the chants this evening are taken from *your* book because you know them."

#### FACTS, RUMOURS, AND REMARKS.

SOME of us were a little surprised, and much more amused, when Mr. Leon Schlesinger was represented as writing to the *Revue Internationale de Musique* about "La mauvaise humeur gallophobe" shown by English musical critics. The expression was used *à propos* of the recent performance of Saint-Saëns's "Danse Macabre," at Queen's Hall, and it naturally interested me as one of those who resented the sandwiching of that work between two great classical masterpieces. Now it turns out that Mr. Schlesinger did not use the words at all. Some part of his "copy" was lost in the *Revue* office, and then reproduced from the memory of a person who had perused it. That gentleman seems to have fancied at one moment that he was engaged upon a leader in the interest of Anglophobia. The *Revue* should mend its ways.

THE stewards of the Gloucester Festival have again had before them a proposal to admit women to the stewardship, and again have they rejected it. There is, I believe, no precedent for such a step, and in any assembly of Englishmen precedent goes a

long way. No doubt other reasons as well as this influenced the voting, to say nothing of the general principle that it is better to bear the ills we have than fly to others which we know not of.

MR. WILLIAM ARMSTRONG informs me of the gratifying reception given in America to his lectures on English music and composers. He says: "I shall keep on in this line. Thursday next I leave on a tour as far as the Pacific coast. The plan made for me covers about 6,000 miles. At the Leland Stanford University in California I shall give the 'British Song Composers,' and at other points as well. I want to make English compositions better known in America, and the American ones better known in England." In this enterprise I heartily wish my able transatlantic colleague all the success he can himself desire.

ONE evening not long since, I found myself in an opera box with ten or a dozen French critics. We were gathered to hear some new compositions, published in the morning of the same day, and it struck me as very curious that not one of my companions had a copy of the works. The fact put me to shame and confusion of face. I was bound to assume that my Parisian brethren had somehow or other become familiar with the novelties, and needed not, as I did, to follow the performance score in hand. It is true that, on reading their articles the next morning, I found little evidence of such intimacy.

MADAME MELBA appears to have enlisted in the noble army of those who hoax. A discussion having arisen as to whether a certain eminent violinist then present could earn a dollar an hour by playing in the street, Madame Melba took the negative side and is reported as saying—

"I have my own experience to base my opinion upon. Why," continued the great singer, laughing, "we tried just such an experiment last summer at my country home in England. Joachim was visiting us and a certain celebrated 'cellist, when one afternoon the idea of a great frolic occurred to us. We put on old clothes and out we sallied, all three, and took up our positions on one of the locks on the Thames and there we made music for two whole hours; Joachim and the 'cellist played and I sang. And now how much money do you suppose we took in? Just seven shillings and sixpence, or \$1.87!"

The eminent violinist was nicely "had." He believed the story.

ONE of the Vanderbilts — Jessie Vanderbilt McNamee of that ilk—has written and composed a song. She is not a descendant of the Old Commodore, that famous millionaire having been, in fact, her great-uncle. But the advent of a Vanderbilt in music and verse seems to open up a new field of solace for those whom wealth weighs down.

AMERICAN critics are scarcely expected to pay indiscriminate homage to venerable and illustrious names. They are free and independent, especially one of them, who writes as follows: "The Beethoven Sonata, Op. 110, is by no means among the most popular of the great composer's works, nor is there any reason that it should be. The opening movement is devoid of interest to the general listener. The *cantabile molto espressivo* does not seem to express anything in particular. It suggests an exercise. The awful thought that Jupiter sometimes nods comes to mind when one reflects that this is a Beethoven work." Real courage was required to say this, and

my transatlantic colleague proves its possession. I only regret that it is not associated with better judgment.

It is stated that the Arion Society of Milwaukee has abandoned the idea of performing Dr. Stanford's "Requiem" and taken up with Goring Thomas's "The Swan and the Skylark." No reason is assigned, but probably the Society found the sacred work more than it could master.

A PLAY in one act, entitled "Adelaide," and written around Beethoven's song of that name, has recently been produced in America. It is the work of a German, who introduces the great master as one of his *dramatis personæ*, the others being *Frau Lachner*, Beethoven's housekeeper; *Clara*, the landlady's daughter, who is also a musician and copyist; and *Adelaide*, a great lady with whom the master is in love. Of course the famous song is introduced, and its recorded history, what there is of it, enters into the scenes. *Beethoven* has nothing to sing; but he fills an important place in the drama, and was represented, at the production of the play, by Mr. Bispham, in a manner "pathetic, dignified, and touching."

IN his book, "What is Good Music?" Mr. W. J. Henderson, the distinguished American critic, observes: "Judging from observation extending over a tolerable number of years, I should say that out of every one thousand persons who attend piano recitals, about one has any real knowledge of good piano playing." Mr. Henderson's figures are probably designed rather for emphasis than precision; but it is quite certain that "real knowledge" among the attendants upon fashionable pianists does not go very far.

FORMIDABLE indictments have been repeatedly brought against Frau Wagner's management of the Bayreuth Festivals, and Wagnerians have taken part in them. Now we have Herr Weingartner writing as thus: "This lady, not a German, does not know how to preserve the sacred traditions of the great master, nullifying his ideas, turning Bayreuth into a simple speculation, and importing strange singers, so as to attract the money of all sorts of foreigners." How much truth, if any, there is in these statements I do not know, and, to say sooth, I do not greatly care; but in any case, Herr Weingartner would have done better to refrain from polemics, especially from attacking a woman who has to bear the burden of a great name and an immense responsibility. Since when, by the way, has it been an offence to attract into Germany the money of "all sorts of foreigners"?

WE may expect shortly to hear what Aggressive Femininity thinks of the writer who, in the *Sketch*, is now discoursing serially upon "The Failures of Women in Art." No doubt it will reply with emphasis, and at some little length; especially on reading this sentence: "Yet, upon looking back calmly and judiciously along the whole range of modern music, I do not think that you will find one name of one woman who by a musical creative genius has attained to any summit of greatness." This judgment is rather awkwardly expressed, yet it is sufficiently definite, and Woman must meet it, it at all, with convincing facts. The writer goes on to deal with particular cases, but I need not follow him. My opinion upon the whole matter was expressed in these columns some years ago, and I have since



found no reason to change it. In music, as in other things, some are apostles and some prophets; some bear the seed and others carry the fruit to the ends of the earth. After all, I think, Woman may be satisfied with her brilliant position as an interpreter of great musical thoughts. But whether or no, nothing can change what is, apparently, an order of nature.

COLONEL MAPLESON is the phoenix of the operatic world. He may be burnt to ashes in the flame of bad luck, but in those ashes live his wonted fires, and, sooner or later, he rises from them majestically. There is a present example in the "New Italian Opera Syndicate, Limited," which is to start this season at the "New Italian Opera House," otherwise the New Olympic Theatre. I recognise here the work of the redoubtable and indestructible impresario. The scheme is, of course, a large one; and, should it succeed, will do much good. For this it is welcome, and amateurs will hope that managerial wisdom and public support may bring it to a happy issue.

I MET Dr. Richter in Paris during his engagement at the Colonne concerts, and we fell to talking of the situation at Covent Garden consequent upon Seidl's death. The Doctor then used language which encouraged no hope of his accepting the vacant post. "I must have rest," he said emphatically. The next day I met Mr. Schulz-Curtius in the street. It was not difficult to divine his mission.

LOVERS of Chopin's music will rejoice at the promised visit of Vladimir de Pachmann. Where the Polish composer's works are concerned it may be said, "There is none like him, none."

JOSEPH BENNETT.

### CHURCH MUSIC.

OBVIOUSLY at the close of the greatest epoch of the Church's year, one's first duty is to note the marked increase in the earnestness and artistic thoroughness with which the musical offices have been rendered far and wide during the closing weeks of Lent and of Eastertide. Regarding the selection of music, it is satisfactory to note the abiding and, in fact, increasing interest, taken by lovers of Church music in those masterpieces of sacred art, Bach's settings of the "Passion" according to the gospel narratives of St. Matthew and St. John.

In connection with the former work, the fine and impressive rendering under Sir George Martin's direction in St. Paul's Cathedral claims special record. Of the latter, the performances in St. Anne's, Soho, and Marylebone Parish Church, to name only two typical churches, also claim notice.

Settings of that noble old twelfth century Hymn, the "Stabat Mater," have been very frequently heard in our churches of both Anglican and Roman Communion, and, it may be noted, frequently in the original Latin in Anglican churches. Whilst Rossini's melodious and somewhat sensuous "Stabat Mater" maintains its hold upon public favour, other versions are finding increased recognition—as, for instance, Dvorák's noble setting. In this connection one regrets that Pergolesi's beautiful version for soprano voices and stringed instruments is so little heard, and that Astorga's setting is so unworthily overlooked; though it has been stated, with apparent authority, that this work

was composed for the "Society of Ancient Musick," in London, and given in Oxford as long ago as 1713, possibly at or about the time of the composer's visit to this country.

Of works which have come more to the fore or have been first heard in our midst in connection with the solemn season recently passed, mention should be made of Graun's "Der Tod Jesu," an oratorio still retaining the respect of many German lovers of sacred music, after the popularity of more than a century, and the chief work of a musician who practically commenced and closed a notable career by the composition of two "Grosse Passions-Cantatas." Other Church oratorios given of late with more or less frequency have been Mendelssohn's "Christus," Haydn's "Seven Last Words," Gounod's "Redemption," Spohr's "Calvary" (at St. Paul's, Kilburn, under the direction of the Rev. H. G. Bonavia Hunt), and the first act of Wagner's "Parsifal," under the direction of Mr. E. H. Lemare, at St. Margaret's, Westminster, and also at the Church of the Annunciation, Old Quebec Street. Stainer's "Crucifixion" has been impressively given at Marylebone Parish Church; St. James's, Forest Gate; St. George's (Presbyterian Church), Brondesbury; St. Peter's, College Park; and at many other churches. Stainer's "St. Mary Magdalen" at St. John's, Grantham, &c. One satisfactory feature of Church oratorio and festival services—and especially on Easter Day—has been a large increase in the employment of orchestral accompaniments.

In dealing with the recent rendering of the "Vorspiel" and half of the first act of "Parsifal" at the Church of the Annunciation, Old Quebec Street, under the direction of that able organist, Mr. Cuthbert Hawley, with organ and brass instruments, the *Pall Mall Gazette* has some observations of special interest. The following are among the remarks thus made:—

When "Parsifal" was first produced, the subject with which it dealt naturally involved it to a certain extent in religious controversy. On the one hand, there were those who found in it the most poignant and reverent allegory of the Christian conception of the redemption of the world, and, on the other hand, there were many pious people who turned away from it with a kind of horror as though it ventured upon an excessive familiarity with sacred things. This feeling, including a sentiment which confessed itself strongly upon the Grail festival of the first act, was voiced pretty vigorously, if we remember rightly, by Dr. William Barry. Wagner was accused not only of these particular enormities, but also of a deliberate travesty of the service of the Mass. That was of course absurd; and fervent Roman Catholics like the Marquis of Bute and Mr. C. T. Gatty rushed into the fray, waving high the banner of Wagner; so that a very pretty little controversy raged for some time upon the question of the moral and religious tendency of "Parsifal." On the whole, even at that time—it is now more than six years ago—the defenders of Wagner had very much the best of it, although we rather doubt if he would have been exceedingly delighted with all the opinions and motives which his admirers fitted into his festival drama. But since then the voice of the scoffer has been almost dumb; and the only quiet objectors to the reverential spirit of "Parsifal" are the few excellent Church people, scattered here and there, who, admiring the music hugely, "think that such a representation upon the stage goes a little too closely towards associating the profane and the vulgar." In immediately recent days, however, the Church in England has adopted an entirely different view of the matter, thanks chiefly to the vigour and capability of several among the younger organists, whose minds are not warped and whose judgments are not narrowed by prejudice.

At a recent meeting of the Society of Antiquaries, Mr. E. M. Simpson reported the discovery, owing to the removal of the old organ, of the remnant of a



semi-octagonal flight of steps, originally leading to a platform projecting Eastwards towards the chancel of Lincoln Cathedral, from which the Epistle and Gospel were intoned on Festival days. This interesting discovery gives some slight insight into the elaborate and grand methods of conducting public worship in the days of old. The priest thus elevated and intoning in simple yet stately plain-chant inflections the inspired words in the great church, would present a figure of prophetic dignity before a great assembly of worshippers. We have probably yet much to learn regarding the grandeur and picturesque nobility of the services once held in our stately cathedrals.

Mr. F. A. W. Docker is compiling a history of the music of St. Andrew's, Wells Street, in which church he himself has done admirable work for many years. His narrative will extend over half-a-century, and will not only include much of interest concerning his predecessor, Sir Joseph Barnby, Gounod, and other eminent musical men, but will be of value as dealing with the development of Church music in our day; a movement with which St. Andrew's, Wells Street, has been identified in a marked degree.

Graun's "Der Tod Jesu" was sung at St. Chad's, Headingley, Leeds, upon a recent occasion, ably accompanied by Mr. H. P. Richardson. The choir of the church sang the difficult and sometimes exacting music very effectively. The vicar, the Rev. W. H. Stables, delivered an instructive address on the historical and religious aspects of the "Passion" music. At Montreux (Switzerland) the English Choral Society did good work at St. John's Church, on the 2nd ult., by a performance of Mendelssohn's 42nd Psalm ("As the hart pants") and Bunnett's 130th Psalm ("Out of the deep"). The choirs of many of the English churches scattered about the Continent are displaying great earnestness and are making excellent progress.

On several successive Sundays Mr. J. H. Maunder's cantata "Penitence, Pardon, and Peace," a thoughtful and effective work, was given at the Parish Church, Newport, Shropshire, under the guidance of Mr. Smart, the organist; on March 25, at St. Margaret's, Burton-on-Trent, under Dr. A. B. Plant; and on March 31, at the Parish Church, Loughton, under the direction of Mr. F. Brand. An excellent rendering of Gounod's "Messe Solennelle" was given at St. Michael's Church, Ryde, on Easter Day. Miss Margaret Fowles, the esteemed organist, has just completed her twentieth year of work in this church.

Dr. Pearce's Passion cantata, "The Man of Sorrows," was sung in Holy Week at Christ Church, Crouch End, with the composer at the organ and with Mr. A. J. Dye as conductor. At the Southwark Collegiate Church excellent renderings have been given of Stainer's "St. Mary Magdalen" and Gounod's "Messe Solennelle." A selection from "The Messiah" was given on the evening of Easter Day. The choir now numbers between sixty and seventy voices, and the music was under the guidance of Dr. A. Madeley Richardson.

#### ORGAN MUSIC.

AFTER praiseworthy official and personal exertions the Dean and Chapter of Lincoln Cathedral find it necessary to make another appeal for the remaining £322 14s. 9d., necessary to pay for their fine new four-manual organ now being built by the eminent firm of Henry Willis and Sons. The main features of the expenditure are the cost of the organ, £3,605, and for the electric blowing apparatus, £357 10s. It is not too much to expect the many lovers of organ music

to support the Cathedral authorities and their distinguished organist, Dr. G. J. Bennett, in their desire to worthily complete the furnishing of their noble Cathedral and to lend increased dignity to its fine musical services.

From a neighbouring county comes another and similar appeal. Mr. Samuel Reay, the esteemed organist and "Master of Song" of the beautiful Parish Church of Newark, is seeking aid to adequately enlarge the choir organ and to supply a gas engine for blowing purposes in connection with the large four-manual organ, over which he has presided for very many years. This instrument was originally built by George Pike England, in 1803. It has been enlarged and modernised by several skilled hands, notably by Mr. Henry Willis in 1866. Mr. Reay's claims upon the attention of local admirers of the stately church and its interesting organ will, it is hoped, not pass unheeded.

Mr. E. H. Lemare's admirable recitals at St. Margaret's, Westminster, have for some time commanded the attention of a large *clientèle* of admiring listeners. These excellent performances are given in part to secure means for the completion of Messrs. J. W. Walker and Son's fine organ, recently placed in the historic edifice just named. One selection includes an "Etude Symphonique" by Bossi (for the first time in England) and an artistic and effective Suite, for organ, violin, and violoncello, by that representative composer of German organ music, Herr Rheinberger. Another programme is made up entirely of selections from Wagner's dramatic works, headed by the "Kaiser" March. With every allowance for the mastery and resources of such a player as Mr. Lemare, such a scheme savours of excessive artistic courage. Not a few persons may question the growing tendency to present in church, compositions adapted for and specially associated with the stage. But apart from any views of a seemingly restrictive character, one feels the difficulty, if not the impossibility, of interpreting such music on the organ with a full measure of the composer's multiform and complicated orchestral effects; even granting that well skilled organists can do great things in the way of "sketching" large scores, and imitating, if not realising with more or less success, a great many orchestral points. The fixity of organ-tone is certainly not in favour of the presentation with full effect of the ever changing, almost restless, sometimes delicate and often subtle hues of tone-colour which crowd the scores of that great master of instrumentation and dramatic expression, Richard Wagner. Mr. Lemare's interesting experiments in this connection are listened to with a marked appreciation and with due admiration of his great skill.

From distant colonies come satisfactory tidings of excellent recitals. At Wellington, New Zealand, the scheme of a recent performance by Mr. W. Barnett, included works by Bach, Mendelssohn, and some living composers, including his own *Berceuse*, and *Variations on Mendelssohn's theme* associated with Wesley's Christmas Hymn; a theme also well treated on similar lines by Dr. C. J. Frost. Mr. W. Reed gave lately in Montreal, Canada, a recital with a programme including Mr. J. F. Barnett's excellent *Offertoire in G*, Gigout's *Scherzo in E*, and Guilmant's *Marche Triumphale*.

Admirably conceived performances devoted to the rendering of Bach's organ works are not uncommon, one is glad to observe. Mr. John Pulein has upon several recent occasions given such selections at St. Swithin's Church, Lincoln. These have included the *Prelude in A minor*, *Fantasia in C minor*, and that masterpiece of effective contrapuntal writing, the *Passacaglia and Fugue in C minor*. A programme

recently played at St. Stephen's, Upton Park, by Mr. A. Eaglefield Hull, included an effective Toccata by Mailly, and other movements by the excellent professor of the organ at the Brussels Conservatoire.

At the Cathedral Church of St. Mary, Edinburgh, Mr. T. H. Collinson gave as one of his recitals a selection of music "cast in the form of an aid to meditation." In consonance with this suggestive and novel idea, the pieces included the "Good Friday" music from Wagner's "Parsifal," one of the few of the master's works which, on the whole, can be effectively reproduced as organ transcriptions; and movements from Haydn's "Seven Last Words," originally written in instrumental form as aids to meditation for a Good Friday service in Cadiz Cathedral.

An interesting series of recitals, given by Mr. John Lomas at the English Church of St. John's, Montreux, has recently terminated. The programmes included: Festival March (E. H. Thorne); Andante Religioso (No. 1), Thomé; Ricercare (No. 9, Op. 174), Rheinberger; Dudley Buck's "Evening" and "Triumphal March," together with organ works by Bach, Mendelssohn, and sundry modern German and French composers.

Mr. B. Jackson has given, during the past few weeks, some very interesting recitals at the People's Palace and elsewhere. His programmes have included Fantasia, Saint-Saëns; Cantilène, Wheelton; March in C, Calkin; Benediction Nuptiale, d'Evry; a Fantasia on a Welsh Hymn, Roberts; Mr. Jackson's own variations on "St. Theodulph," and Fragment Symphonique, Lemaigre. A series of excellent performances has been given at St. Mary's, Newington, by Messrs. E. C. Bairstow, J. Capener, S. Chipperfield, Dr. A. Madeley Richardson, and Mr. B. Jackson. Mr. B. C. Thorne played a good programme at Sherborne School, on Easter Day. The new three-manual organ at Old Kilpatrick Parish Church, built by Messrs. Vowles, of Bristol, has been inaugurated by Mr. W. A. Donaldson. Mr. A. H. Brewer gave a recital in Gloucester Cathedral, on the 14th ult., with an excellent programme.

Mr. R. Sharpe gave a recital, at Romsey Abbey, on the 15th ult. His programme included Boëllmann's Gothic Suite. The programme of Mr. W. Blakeley's recital, at Queen's Park Church, Glasgow, included Delbruck's Berceuse in A.

### NEW SACRED WORKS BY VERDI.

(BY OUR SPECIAL CORRESPONDENT.)

At a "Concert Spirituel" given on the 7th ult. by the Société des Concerts du Conservatoire, at the Grand Opéra, three compositions by the Grand Old Man of music were performed in public for the first time. Why these works should receive notice in some degree special must be obvious to everybody. It is not alone that the composer ranks as the most illustrious of living musicians, but also that he has now given us the fruits of labour at eighty-five, and—which is absolutely remarkable—that these productions of venerable age have the spirit and power of youth.

The works in question were a "Stabat Mater," a setting for four female voices (unaccompanied) of the Hymn to the Virgin in the last Canto of Dante's "Paradiso," and a "Te Deum" for double chorus and orchestra. Before considering these things separately, it may be well to say that the first and third bear a general resemblance in character and treatment to the Manzoni "Requiem." They are distinct examples of sacred music according to the

instinct and taste of the Latin peoples; that is to say, picturesque, impassioned, strong in colour, and powerful in appeal to the senses.

#### "STABAT MATER."

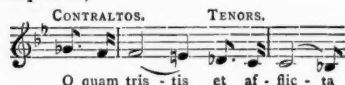
This setting of the beautiful old Latin Hymn is for a single chorus and orchestra, without solo passages. It runs to no great length, being all contained within twenty-five pages of pianoforte score. The key is G minor; the tempo, crotchet = 80, and the general direction for performance, is simply *Sostenuto*. The work opens with three bars of the tonic chord without its third, the indeterminateness of the bare fifth at once exciting interest and expectation. Ceasing at bar 4, the D leaves the G to prolong itself through four bars (*sempre morendo*), while the voices in unison have the following—



There is a fine effect of desolation about this opening which exactly hits the governing note of the poem. The stanza beginning "Cujus animam gementem" carries on the impression, largely by use in the orchestra of a syncopated figure—



which plainly suggests a feature in the soprano part of the great "Rigoletto" quartet, where it serves for an expression of intense agitation and distress. The stanza ends with a 6-3 chord on B flat, and its successor opens with a touching device. The contraltos, followed by the tenors, exclaim thus (unaccompanied)—



in close contiguity being a sharp contrast on the words "Mater Unigeniti," where loud, majestic dominant and tonic chords in C major strike a triumphant note. The next stanza, "Quae moerebat et dolebat," is attended by a new syncopated figure of accompaniment—



against which, after three bars, the bass voices place a broadly phrased and sustained melody—



during the closing bars of which the syncopated figure is carried, in octaves, far up the heights of the violin scale, but always as softly as possible. Ending

in F minor, this is followed by one of those delightfully tender and touching passages of full vocal harmony which are fully exemplified in the "Requiem." While expressing the feeling of the words ("Quis est homo," &c.), the composer here provides for a vivid contrast with "Pro peccatis," where, in the compass of eight bars, he delivers a master-stroke, the effect of which remains to the end of the piece. Attended by a new and agitated orchestral figure—



working through a powerful instrumental *crescendo* up to a great climax, the voices proceed as below—



Pro pec-ca-tis su-ae gen-tis . . . Vi-dit Je-



Et fla-gel-lis sub-di-tum.

-men-tis, Et fla-gel-lis sub-di-tum.

sum in tormen-tis, . . . Et fla-gel-lis sub-di-tum.

Now comes a touch of genius. On the last "diminished seventh" the horns enter with an E natural, sustained, amid the silence of voices and all other instruments, during three bars. Then chorus and orchestra softly re-enter, in the key of E major, and on the words "Vidit suum," with enchanting effect. The Paris audience thrilled to the touch. Between the stanza so treated and its successor is an orchestral interlude of eight bars, closing on the dominant seventh of B, in the major of which key we find an unaccompanied setting of the two stanzas, "Eia Mater," &c. Through fourteen bars this section presents a charming example of pure vocal music. The concluding bars may be cited—



Chris-tum De-um, Ut si-bi com-pla-ce-am.

In "Sancta Mater, istud agas," the agitated orchestral figure of "Pro peccatis" re-appears as an interlude between separate masses of vocal harmony. Here there is a modulation to C major, the key of an extended section, having a theme propounded by the contraltos—

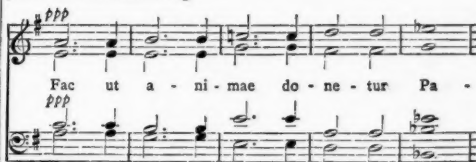


Tu-i na-ti vul-ne-ra-ti, Tam dig-

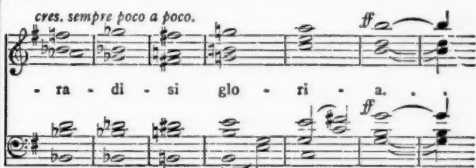


This is "treated," in the full sense of the term, and serves the poem to the end of the line, "Fac me tecum plangere."

The next section ("Fac, ut portem"), though marked *Poco più animato*, has much the same character as the immediately foregoing, till an outburst, with furious orchestral syncopations and figuration, occurs on the words "Flammis ne urar succensus." Here again the "diminished seventh," beloved of modern composers, is effectively used. At "Per te, Virgo," the original *tempo* resumes, and the (unison) voices move through short phrases in monotone, accompanied by rapid drum-beats and soft trumpet notes low down in the scale. At the word "judicii," the trumpets have a long peal, and the orchestra triumphantly asserts the key of G major. But the voices preserve their unison and monotone, chanting through an extended *rallentando*, and ending (in D major) on the word "victoriae," which the brass salutes with a loud and majestic *fanfare*. The final section, "Quando corpus," opens solemnly, detached orchestral chords in F sharp minor accompanying the bass intonation of the first line. Then voices and instruments (*estremamente p.*) join in the following—

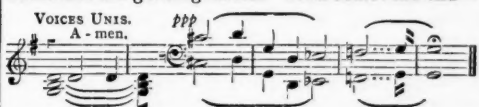


Fac ut a-ni-mae do-ne-tur Pa-



- ra-di-si glo-ri-a.

This noble passage is richly accompanied, harps being prominent, and at its close the orchestra continues the glowing strain. Then comes the end—



VOICES UNIS.

A-men.

in which the final orchestral phrase is that of the voices in the opening bars.

#### LAUDI ALLA VERGINE MARIA.

This work, as already stated, is a Quartet for female voices (two sopranos and two contraltos), in the key of G major; *Moderato*; crotchet = 84. Though a production to which a large measure of thought and care has been given by the venerable composer, it is, in my view, not one adapted to attain great popularity. Being without accompaniment, the effect is thin, the more because Verdi has thought proper to employ much, and changeful, chromatic harmony, which renders the task of the

singers difficult, and also imitative passages that, with one voice to a part, sound feeble and unsatisfactory. That there are beautiful effects in the hymn will readily be understood; the finest, perhaps, coming at the end. This may be cited as a favourable example—

ppp *cres.*  
In te mi-se-ri - cor - dia In te pie - ta - te, In  
*cres.*  
te mag - ni - fi - cen - za, In te s'a - du - ria . . .  
*cres. ff*  
Quan - tun - que in cre - a - tu - ra te di bon -  
*pp*  
*Allargando.* *più p* *ancora più p*  
ta - te. A - men, A - men.

The Quartet was encored at its Paris performance, but obviously by way of compliment to the ladies—Mesdames Ackté, Grandjean, Heglon, and Delna—who sang it.

#### TE DEUM.

The last, and, as will generally be considered, the greatest of the three works, begins with the "intonation" proper to the Hymn in the ancient ritual—

Te De - um lau - da - mus . .

It is stated by the basses in the first of the two choirs here employed, and echoed, in A minor, by the tenors of the same body. This is not an exordium and nothing else. The archaic phrase forms the central thought of the work, and is treated later with much ingenuity and effect. Following it, the male voices of both choirs have antiphonal passages (unaccompanied), chiefly in repeated chords, which are seldom changed. The composer's purpose in this subdued and bare effect is to throw into high relief a loud *ensemble* at the Sanctus, upon which all voices and instruments are brought to bear. Continuing, the first choir deals with a brief theme—

Pie - ni sunt coe - li:

of much importance, since it repeatedly returns as the work goes on. In the course of this, the second choir continues the exclamation "Sanctus," both

choirs joining in a climax of immense power, ending on the second inversion of the chord of G flat. All this is artfully contrived for contrast. With hushed voices, both choirs (soprani *taceti*) repeat the "Sanctus" in the key just named, the sopranos entering on the final chord as softly as possible (*morendo*), and, following them, the harmonics of the violins sustaining with ethereal effect.

There is now a brief orchestral interlude, presenting a new phrase—

of great importance. At present it appears between phrases for separate vocal parts—

Te glo - ri - o - sus A - pos - to - lo - rum cho - rus.

Soon, however, it is extended by repetition of the principal figure, and passes to the voices, which deal with it very effectively in a polyphonic *ensemble* closing in G flat; that key still prevailing. The same phrase is continued after a jubilant passage wholly in D flat, and carries on the argument to the end of "Sanctum quoque Paraclitum Spiritum." The key of G flat here makes way for that of B flat, and again we have the Liturgical intonation, now pompously announced by the brass—

*Grandioso.*

and taken up by the choirs, in unison, with all possible force. At "Tu ad liberandum suscepturus hominem" the composer sets himself to regular development of the ritual subject, in eight real parts; carrying it on with amazing spirit and stimulating effect, to a full close in the key last named. Passing on, he reverts to the interludial phrase already dealt with, and treats it anew in the orchestra, while the voices have independent phrases. The setting of "Salvum fac populum tuum" consists of massive choral harmonies, without accompaniment, after which the orchestra presents the theme, "Pleni sunt coeli," and that heretofore described as interludial, successively—

This combination is finally worked out by both choirs as one body. There is an equally effective, though very different device for "Dignare, Domine, in die isto"; the unisonous voices, supported by instruments, singing—

Dig - na - re, Do - mi - ne, in di - e is - to;

while the orchestral basses slowly pulsate on F sharp below them. A notable antiphonal effect is secured by simple means on "Miserere nostri, Domine," and thence to the end the work proceeds regularly. The setting of "In te speravi" shows Verdi still unexhausted. Here he employs a soprano solo, in three short phrases, apparently to individualise the prayer, and so comes to an end.



The performance in Paris need not long detain us. While the orchestra was irreproachable, the chorus could not possibly satisfy English ears. It lacked volume and quality of tone—a defect not made up for by accuracy and *finesse*. The singing of the Quartet was spoiled by a *vibrato* which threw everything out of tune. "All Paris" listened decorously; indulged in some chaste applause, and went home, no doubt, with the complacency warranted by an act of penance. M. Taffanel conducted, and had his forces thoroughly in hand.

#### GOOD FRIDAY CONCERTS.

##### THE ROYAL CHORAL SOCIETY.

THE largest audience at the many concerts which took place on Good Friday, the 8th ult., assembled in the evening at the Albert Hall, where the Royal Choral Society, under the conductorship of Sir Frederick Bridge, gave its usual shortened version of Handel's "Messiah." The occasion is one that scarcely calls for detailed criticism. The soloists were Miss Esther Palliser, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Santley, all of whom discharged their familiar tasks with artistic earnestness and ability. The numbers "He shall feed His flock" and "Come unto Him" have seldom been rendered with greater purity and fervency of expression, and Mr. Santley sang with a command of vocal art that more than once excited the enthusiasm of his listeners.

##### QUEEN'S HALL CHORAL SOCIETY.

So meritorious was the rendering, on the 8th ult. (Good Friday), of the majority of the choruses in "The Redemption" as to again evoke regret that this capable body of vocalists has not more frequently been heard of late. The dramatic elements of Gounod's expressive trilogy, which has become such a favourite work for performance in religious seasons, were adequately brought out, the scene in the Sanhedrim in this respect proving more than ordinarily effective, whilst the fresh voices of Mr. Stedman's choir of boys in the organ gallery told exceedingly well in the imposing Ascension chorus "Unfold, ye portals," this section having rarely been executed with such precision, dignity, and emphasis. At this point Mr. Henry J. Wood had reason to be proud of both the choral and the instrumental force he so firmly directed. Miss Helen Jaxon sang the principal soprano passages with the requisite feeling and impulse, missing none of her opportunities. Miss Ada Crossley sympathetically rendered Mary's beautiful solo at the foot of the Cross, and Miss Alice M. Toothill showed praiseworthy care as the assistant-soprano. The music of the *Saviour* was delivered by Mr. Louis Frolich in a painstaking manner, and Messrs. Herbert Grover and Orme Darvall represented the Narrators zealously. Mr. Percy Pitt was at the organ. The reception of "The Redemption" was throughout as hearty as its warmest admirers could desire.

##### PHILHARMONIC SOCIETY.

THE second concert of the present season of the Philharmonic Society took place on March 31, at the Queen's Hall, and was probably made most memorable to the majority of the audience by the fiery playing of M. Ossif Gabrilowitsch in Liszt's Pianoforte Concerto in E flat. It will perhaps be remembered that this young pianist elicited very favourable criticisms on his first appearance in England last summer at a Richter concert, and he certainly justified them by his performance on this occasion. The work was attacked with all the *elan* of a charge of French cavalry, and although now and again the reading was deficient in restraint, its brilliancy and exuberance made it pulse stirring, and five recalls to the platform and the positive insistence of an extra piece testified to its effectiveness. M. Gabrilowitsch may indeed be placed under the head of "Pianists arranged by Liszt." Mr. Henry Such, the violinist, has a delicate and refined style, and executes rapid passages in a neat and estimable manner. He woos rather than commands attention,

a method of appeal by no means to be despised. He chose Raff's Concerto in B minor, in the production of which Herr Wilhelmj had much to do. Considering that the work had not previously been heard at these concerts, one expected an analysis of it in the programme book; but presumably the shilling charged would not cover the expense, and a mere announcement of the work was all that was to be found. The expected information was, however, forthcoming concerning the other novelty at these concerts, Saint-Saëns's picturesque and wonderfully scored symphonic poem "Phaeton," which was made to serve as the overture to the evening. It was well rendered, but the most important and best orchestral performance was that of Mozart's familiar Symphony in E flat, the first of the three masterpieces in this form dating from 1788. At the end of the first half of the programme, Sir Alexander Mackenzie relinquished the baton to Dr. Hubert Parry, who conducted his enjoyable and characteristic "Symphonic Variations," which were "repeated by request." Miss Susan Strong being unable to appear, owing to a cold, the vocal element was supplied by Madame Alva, who sang with great beauty of voice and dramatic power "Ritorna vincitor," from Verdi's "Aida," and "L'altra notte," from Boito's "Mefistofele."

#### THE BACH CHOIR.

A SOCIETY like the Bach Choir, whose motto has ever been *Res severa verum gaudium*, could scarcely have expected such large numbers of the general public as were attracted by the concert given on the 2nd ult., at the Queen's Hall, *In Memoriam* of Johannes Brahms. The programme was pre-eminently a musicians' programme, for it consisted of three of the great master's most solid and most serious works, in which splendid musicianship must occasionally compensate for a certain lack of melodic inspiration and what is generally called charm, the very qualities, that is, which most appeal to non-musicians. It says much for the esteem in which Brahms's music is held that such works as the ode to the goddess of funerals, "Nänie" (Op. 82), the second Pianoforte Concerto in B flat (Op. 83), and the "German Requiem" should have almost filled the large Queen's Hall. True, the wonderful "Requiem" has long taken its place by the side of the most sublime revelations in music. From this proud position no cavilling at its "austerity" and "dulness" can oust it, nor can adverse criticism detract from the "true joy" with which its inspired strains fill those to whom this "Requiem" seems a crushing effort of genius, and one of the very few works of modern times worthy to be named with the choral masterpieces of the greatest of the great masters. But it is to such as mourn and are sorrowful that Brahms's music, itself the outpouring of a mournful heart, appeals most strongly, and speaks as with the voice of peace and consolation. Under the soothing influence of that most touching soprano solo, "Ye now are sorrowful," the heart seems to open as a clenched fist opens for a friendly grasp. There seems to be nothing in all music quite like this wonderful movement. The "Requiem" is still a *terra incognita* to many who can enjoy the composer's chamber and orchestral music. We can wish them nothing better than a speedy recognition of its greatness and beauty. The performance, on the 12th ult., was, on the whole, excellent. The choir sang with the ease and surety that come of thorough familiarity with a difficult task, nor were they lacking in vigour in the dramatic choruses, though a resonant tone and abandon are not generally the strongest points of the Bach Choir. Miss Alice Esty and Mr. Francis Harford were the soloists. The former sang the lovely soprano solo with just the simplicity and *Innigkeit* the music demands. She completely merged the singer in the music; moreover, with the exception of one note, she sang in perfect tune, no mean achievement, as those who know the piece will allow. Mr. Harford hardly suggested the awe and mystery of the terribly earnest and uncompromising bass solos. He was frankly "dramatic," which is exactly what is not wanted in this stern music. Professor Stanford's reading of the work was full of breadth and dignity. "Nänie," one of Brahms's least spontaneous works, though

full of a severe, calm beauty of its own, was also well sung; and Mr. Leonard Borwick gave a quite superb performance of the great Second Concerto. His playing was remarkable for brilliancy and power, combined with a rare intellectual insight amounting to a perfect exploration of a little known and shamefully neglected work. He proved by his performance, no less than by his quite remarkable success, that this is one of the concertos which must be played either by a great artist in his grandest style or not at all. We shall be surprised if, after the furore created by Mr. Borwick with "Brahms in B flat," other great pianists fail to suddenly "discover" a masterpiece.

#### LAMOUREUX CONCERTS.

The result of the *plébiscite* submitted by Mr. Robert Newman for the Lamoureux concert at the Queen's Hall, on the 20th ult., was a programme containing Beethoven's "Egmont" Overture, Tchaikowsky's Sixth Symphony, Saint-Saëns's "Danse Macabre," the *Larghetto* from Dvorák's Serenade in E (Op. 22), and the everlasting "Ride of the Valkyries." To these Mr. Newman added a novelty in the shape of a Pianoforte Concerto in F minor (No. 2) by M. Théodore Dubois, which had not previously been performed in England. The work, which was originally produced on January 30 last at a Paris Conservatoire concert, consists of four distinct movements. The first of these possesses considerable musical charm, its themes being expressive and graceful, and treated in a picturesque manner. The next number is headed *Adagio con sentimento profundissimo*, and although the sentiment cannot be said to reach the depths of "profondissimo," it is genuine and poetical, and therefore is quite as acceptable. The *Scherzo* has the spirit which lurks in Mendelssohn's "Midsummer Night's Dream" music, and the robust and masculine character of the *Finale* provides effective contrast to what has gone before and forms a brilliant conclusion. The solo portion, which is very grateful to the player, was excellently rendered by Mlle. Clotilde Kleeberg, who was the executant on the initial performance, and to whose crisp touch and vivacious style the music is peculiarly in accord. M. Lamoureux's reading of Tchaikowsky's "Pathetic" Symphony was noticed at length in last month's number of THE MUSICAL TIMES, and it is, therefore, only necessary to say that on this occasion the interpretation of the second movement was decidedly better than before, more attention being paid to expression and accentuation of its grace. Many of the details of the orchestration were audible with remarkable clearness, and in its entirety the performance was worthy of the work and its conductor's fame. It is almost unnecessary to say that an ideal rendering was given of Saint-Saëns's grotesque symphonic poem "Le Danse Macabre," but the reading of Beethoven's Overture to Goethe's drama "Egmont" was less satisfactory. It was deficient in dignity, the opening of the *Allegro* was taken too slowly, and in expression it was wanting in masculine sentiment.

#### CRYSTAL PALACE CONCERTS.

THE Saturday concert of March 26 coincided with the seventy-first anniversary of Beethoven's death, and the programme was accordingly devoted exclusively to the compositions of that master. The symphony was the "Pastoral," of which Mr. Manns secured a very enjoyable rendering, and Lady Hallé was loudly and deservedly applauded after her fine performance of the Violin Concerto. The vocalist of the afternoon, Miss Marie Berg, made a successful *début* in *Clärchen's* songs from "Egmont" and an early aria entitled "Primo amore," recently issued in the supplemental volume of Beethoven's works and not previously sung in public in this country. The remaining numbers were the "Egmont" and "Fidelio" Overtures and the Romance in F for violin and orchestra, played by Lady Hallé. The miserable weather, and possibly the attractions of the University boat race, accounted for the sparse attendance.

There was no lack of variety in the programme of the concert of the 2nd ult., which included Tchaikowsky's

Pianoforte Concerto in B flat minor, Mendelssohn's "Hear my Prayer," a selection from Schubert's "Rosamunde" music, Handel's *Largo* in G, and the march with chorus from Wagner's "Tannhäuser." The audience, however, was again disappointingly small. M. Gabrilowitsch, who undertook the solo in the concerto, proved himself, as on the occasion of his English *début* in the same work at a Richter concert in 1896, an executant of remarkable brilliancy; and Madame Lucile Hill, to whom the solo in Mendelssohn's Psalm was allotted, introduced three pleasing songs by Mr. Garnet Cox, an ex-student of the Royal Academy of Music. Mr. Manns conducted throughout with his habitual energy and the choir acquitted itself with credit.

Mr. Manns was unfortunately prevented by severe indisposition from directing the concert of the 9th ult., but a very able substitute was found in Mr. F. H. Cowen. The conductor of the Hallé concerts directed excellent performances of Beethoven's Second Symphony, the Overture to Gluck's "Iphigénie en Aulide," and the dances in "Elysian Fields" from the same composer's "Orfeo." The pianist of the afternoon was Mlle. Clotilde Kleeberg, whose brilliant technique and charm of expression secured her a great success in Chopin's F minor Concerto. Miss Rosa Green gave a familiar air from Saint-Saëns's "Samson et Dalila" with moderate success, and M. Jacques Renard, the principal violoncellist of the Crystal Palace Band, played a characteristic Arabian dance by his brother, M. Jean Renard, with considerable skill.

Miss Leonora Jackson, the accomplished young American violinist, who had already been heard at the Queen's Hall concerts and at the Salle Erard, made her *début* at Sydenham on the 16th ult. with signal success, choosing for her principal solo Bach's Concerto for violin, strings, and clavier, an extremely interesting work believed to date from the Cöthen period of its composer. The solo was played in admirable style by Miss Jackson, whose enterprise in introducing what is practically a novelty in England deserves cordial recognition. Mr. Manns, happily restored to his usual health, directed excellent performances of Brahms's noble Symphony in D, the Overture to the "Flauto Magico," and Sullivan's Overture "Di Ballo." Mr. Andrew Black was the vocalist, singing Henschel's effective ballad "Jung Dieterich" and two songs by Mr. Cowen in his incisive and effective style.

#### ROYAL ARTILLERY BAND CONCERTS.

Nor the least satisfactory feature of the concerts at Queen's Hall by Cavaliere Zaverthal's competent force is the freedom from prejudice displayed in the selection of works. The old and the new are equally well placed, and upon the interpretation of each the utmost care is bestowed. Mozart and Wagner were near neighbours on March 25, Edward German alone separating them, and the respect they received from both conductor and band was equal. The specimen of Mozart's genius was the "Jupiter" Symphony, the combined dignity, grace, and energy of which could scarcely have been developed with a higher degree of artistic effect. So accurately was the spirit of the masterpiece caught that preference with respect to the rendering of the impulsive opening *Allegro*, the delicious *Andante*, the sparkling *Minuet*, or the vigorous *Finale* resolved itself into a question of personal sentiment. Abundant character marked the execution of the "Trauermarsch" from "Götterdämmerung" and the "Walkürenritt," all the points of these picturesque compositions being clearly developed. Quite as satisfactory in every way was the performance of Mr. German's delightful Masque music, composed for the revival of "As you like it" at the St. James's Theatre last year. Such piquant pieces as the Woodland, the Children's, and the Rustic dances—replete with airy gaiety and spontaneity—are worthy companions to the deservedly popular "Henry VIII." series. They were received with a warmth of approval testifying that the audience would gladly have heard them a second time. The march from Gounod's "La Reine de Saba," Chaminade's delicate little piece "La Chaise à Porteurs," the "Danse des Prêtresses de Dagon," from Saint-Saëns's "Samson et Dalila," and the Overture to Hofmann's

"Aennchen von Tharau" were also in the programme, throughout conducted by Cavaliere Zaverthal with decision and judgment.

Another concert was given on the 22nd ult., when a Symphony in D minor, by Emanuel Moór, was performed, it was stated, for the first time in England. It proved to be a work more sturdy than fanciful in character. The opening *Allegro* has more than ordinary vigour, to which the succeeding *Andante* does not yield sufficient relief; but the *Scherzo*—which at an initial hearing seizes attention as the most original section—is animated and of well-sustained interest. The final *Allegro* has a touch of barbaric force, which suffers in effect from the movement being carried to undue length. Cavaliere Zaverthal took the utmost pains with the symphony, which was favourably received, though it did not evoke enthusiasm. Evidently more acceptable to the majority was Tschaiakowsky's bright "Casse-Noisette" Suite, played with engaging spirit and point. Wagner's "Huldigungs-Marsch" and the Overture to "Die Meistersinger" respectively began and concluded an agreeable programme.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE record of the fortieth season of these entertainments may now be concluded with brevity. The first concert to demand mention is the Saturday performance of March 26, the programme being selected entirely from the music of Beethoven in commemoration of the anniversary of the master's death, which occurred on March 26, 1827. The works rendered were the Quartet in C minor (Op. 18, No. 4), the more mature Quintet in C (Op. 29), and the abstruse Quartet in A minor (Op. 132). Four of the *Lieder* were sung to perfection by Mrs. Henschel.

The last Saturday performance of the season, on the 2nd ult., showed the Joachim Berlin Quartet to the fullest advantage, beginning as it did with Beethoven's unsurpassable Quartet in C (Op. 59, No. 3) and ending with Professor Villiers Stanford's masterly Quartet in D minor (Op. 64). The vocalist was Madame Blanche Marchesi, who imparted the utmost significance to songs by various composers.

Brahms was the master who was specially honoured at the closing concert on the 4th ult., for the date was as nearly as possible in accordance with the anniversary of the composer's death. The Joachim artists performed the somewhat intricate Quartet in C minor (Op. 51, No. 1), the Quintet in G (Op. 111), and the Sextet in B flat (Op. 18). All were splendidly rendered by the Joachim Quartet party, with the assistance of other well-qualified artists. Dr. Joachim received a fervent greeting when he came forward to play three of the Hungarian Dances, and the audience would gladly have heard more, but the violinist was firm in his refusal to grant an encore. Madame Blanche Marchesi sang three of Brahms's *Lieder* to perfection.

#### WALENN CHAMBER CONCERTS.

MESSRS. WALENN judiciously impart distinction to their chamber concerts by the production of new or little-known works, and at their performance on March 29, at the Queen's (Small) Hall, they claimed the introduction to England of a Trio in D minor (Op. 3) by Alexander Zemlinsky. Of the writings of this young composer little is known in this country, and the trio does not excite great desire for further acquaintance with his works. It is laid out for piano-forte, clarinet or violin, and violoncello, and the first of the three movements indicates clever craftsmanship and earnest endeavour to secure effective expression. The themes, moreover, are tersely developed, and although the other numbers are not so good, the composition in its entirety may be said to be one of promise. Another work, probably new to the large majority of the audience, was a song cycle, entitled "The Passing Year," by Mr. Rutland Boughton. The cycle consists of twelve lyrics, severally dealing with each month of the year, written by Lizzie Miller Pengelly, the sentiment of whose unpretentious lines is in some instances happily accentuated by the music, especially that of a meditative character. Justice was done to the

cycle by Mr. Arthur Walenn, who was accompanied by the composer. Miss Hettie West made her "first appearance in London." Some vocalists come to the metropolis too late, but Miss West has come too soon, and she has yet much to learn in her art. The programme also contained Dvorák's pleasing "Bagatellen" for two violins, violoncello, and pianoforte. The instrumentalists were Miss Maude Rihl, Miss Dorothea Walenn, Mr. Gerald and Mr. Herbert Walenn, and Mr. George Clutsam.

#### AMATEUR ORCHESTRAL CONCERTS.

DISTINCTION was given to the orchestral concert at the Imperial Institute, on March 30, by the first performance in England of a Concertstück for four horns and orchestra, by Heinrich Hübler, who for some years was first horn-player at the Dresden Opera House. The work was written in 1856, and therefore it is not surprising that in form and in scoring it is somewhat old-fashioned; but the horn parts are written with such sympathy with the genius of these instruments that the piece possesses considerable musical interest. It is in three sections, which, however, were played without break. The two first numbers are of a dignified and expressive nature, and are decidedly the best portions of the work. The concluding movement, in six-eight measure, suggests a hunting song and is somewhat commonplace. The horns were excellently played by Messrs. A. Borsdorf, J. Smith, T. R. Busby, and E. Livsey, who were well supported by the orchestra. Meritorious renderings were also given of Tschaiakowsky's fascinating "Nut-cracker" Suite, Weber's Overture to "Der Freischütz," and Moszkowski's "Spanish Dances." Mr. Rennison-Hudson played a Fantasia in C, by Paggi, for the flute with great brilliancy, and some songs were tastefully sung by Miss Gordon-Scott. Mr. Louis d'Egville conducted in the absence of Mr. Randegger.

The concert given on the 5th ult., by the Stock Exchange Orchestral and Choral Society, at the Queen's Hall, further exemplified Mr. Arthur W. Payne's decided abilities as a conductor. An excellent interpretation was given of Mozart's Symphony in G minor (the second of the famous three which concluded his compositions in this form), and admirable performances were secured of Mendelssohn's Overture to "Athalia," Sir Alexander Mackenzie's orchestral arrangement of his beautiful "Benedictus," and Sir Arthur Sullivan's "In emMoriam" Overture. As usual, the singing of the male-voice choir, under the direction of Mr. Alfred E. Cooke, was a much appreciated feature. The glees selected were "When for the world's repose" (Mornington) and "The mighty conqueror" (Webbe), and the part-songs were "The Sailor's Song" (Hatton), "Northman's Song" (Kücken), and "The Cryer" (King Hall). The rendering, by Mlle. Eva Cortesi, of Massenet's "Air de Ximène," from "Le Cid," and the same composer's "Pensée d'Automne," no less than the finished playing by Mr. W. H. Squire of several violoncello pieces, contributed in no small degree to the enjoyment of the evening.

#### "THE LEGEND OF ST. DAVID."

SOME particular interest was attached to the performance, on the 4th ult., at the Queen's Hall, of the oratorio entitled "The Legend of St. David," by Mr. D. Jenkins, for this composer is one of the most popular writers in Wales, and consequently his music may be taken as indicative of widespread taste in the art in the principality. The oratorio is not new. The score bears the date of December 1, 1893, and the work was first performed at the National Eisteddfod, Carnarvon, of the following year; but it had not been heard in London until last month, and consequently had not been submitted to the fierce scrutiny of metropolitan criticism. "St. David" contains several masterly numbers, especially the choruses, and its pages are marked by a sincerity of expression and a certain deftness in the use of effective devices that frequently excite respect and admiration. To a Londoner the libretto contains too many incidents, which result in the score comprising forty-two numbers and extending over 226 pages. Gallant Wales, however, presumably likes its oratorios long, as once did London. Mr. H. W. Hughes,



the librettist, has cast his work in dramatic form, and has divided it into four scenes. In the first is related *David's* election as a missionary leader. In the second is told the temptation of himself and his brethren by *Satrapa* and her maidens in a manner which carries the mind to *Klingsor's* Garden in Wagner's "Parsifal." The third scene is occupied with the celebration in which *David* is made an Archbishop, and the work is concluded with the welcoming of *David* to his cathedral, and his death. The composer is at his best in the choral portions, and specially when his harmonic scheme is diatonic. Happy use is made of an old Welsh melody suggestive of the ancient Greek Phrygian mode, and the choruses of the Disciples, for tenors and basses, form a conspicuous feature of the work. Much appreciation of effect is shown in the second scene, where the chorus of *Satrapa's* maidens, "Trip we gaily," is cleverly contrasted by the unceremonious ejaculations of the Disciples, "Go, sirens, go, seek your den," and in the vigorous conclusion of the scene, in which is recounted the destruction of *Satrapa*. A good choral climax closes the third section, and the *Finale* of the oratorio is well conceived. The solos are less distinctive. *David* has some melodious tenor airs, *Satrapa* is provided with dramatic passages, the bass solos of *Paulinus* possess dignity, and the song of *Boia*, the sorcerer, has vigour. An expressive contralto song is also sung by *Dunawd*, *Satrapa's* daughter, somewhat needlessly introduced, and promptly murdered by her mother. There are in addition solo passages for the Angel, the Dove, and three bishops, all the last-named being tenors. The chief vocalists on the 4th ult. were Miss Maggie Davies, Miss Morfydd Williams, Mr. Ben Davies, Mr. William Davies, and Mr. David Hughes, all of whom sang with the zeal associated with their nationality. The choruses were rendered by the Pontypool and Abersychan choir, winners of the first prize in the chief choral competition at the Newport National Eisteddfod. The voices were fresh and resonant, those of the tenors and basses being particularly good. Precision and dramatic perception characterised their singing and reflected much credit on their trainer, Mr. Walter Protheroe, and there was a notable earnestness about all they did which held the attention of the listeners. The orchestra was efficient, and good service was rendered by Mr. Treharne at the organ. Mr. D. Jenkins conducted.

#### THE "DREAM OF JUBAL" AT HACKNEY.

No more intelligent or persevering body of youthful amateurs is to be found in the metropolis and its suburbs than the boys of the Grocers' Company's School at Hackney Downs, who are under the musical guidance of Mr. Ernest Newton. To their conscientious treatment of standard choral works reference has frequently been made; but on the 2nd ult. they surpassed all preceding attempts by an able performance of the "Dream of Jubal." Before the lads had completed the first portion of their labours it was evident that the advantages of watchful training were supplemented by strong liking for one of the most masterly of Sir A. C. Mackenzie's productions. Their hearts being in their work they sang with force and intention, though this well-directed earnestness was always under control. The result speaks volumes for the artistic feeling animating these trebles and altos, as well as for the patience of their instructor. The members of several better known associations might with benefit both to themselves and to their hearers copy the painstaking attributes of the Grocers' Company's boys. Welcome at all times, the "Dream of Jubal" was, under the circumstances, doubly acceptable. The entire rendering was as creditable to the executants as the choice of the work was to the judgment and progressive spirit of the governing body of the School. With an efficient party of tenors and basses, and the orchestra, the performers totalled about 200. Masters E. M. Penn, C. Eade, F. W. Challis, and Messrs. Henry Beaumont (encored in the "Song of the Sickle") and D. M. Miller took the solos, and Mr. Joseph Bennett's poem was effectively read by the Rev. C. G. Gull. Mendelssohn's "Capriccio Brillante" for pianoforte and orchestra—the solo part neatly played by Mr. Frank Pickford—preceded the cantata.

#### VARIOUS RECITALS.

ON Saturday afternoon, the 2nd ult., the Salle Erard, in Great Marlborough Street, was re-opened as a public concert-room, the chief feature of the inauguration being the excellent pianoforte playing of Mr. Paderewski. Miss Evangeline Florence, Miss Leonora Jackson, Miss Clara Butt, and Mr. Ben Davies took part with much success in the programme. The Salle Erard is excellently adapted for concerts and recitals, and will surely be well patronised.

Madame Frickenhaus offered an exceedingly interesting chamber concert on the evening of March 25, at St. James's Hall. English music was strongly in evidence, for it must be remembered that, notwithstanding the concert-giver's Continental married name, Madame Frickenhaus is an Englishwoman by birth, being known as Miss Nancy Evans before her marriage. With rare patriotism Madame Frickenhaus gave prominence to what may be termed minor works by British-born composers, including three movements from a Suite by Mr. E. A. MacDowell (Op. 14) and two trifles by Mr. Dal Young. Mr. W. E. Whitehouse was subsequently associated with Mrs. Norman Salmond in Chopin's Introduction and Polonaise in C (Op. 3) for pianoforte and violoncello. Mr. H. Gregory Hast rendered songs by Franz Ries and Rubinstein with considerable charm. Madame Frickenhaus played throughout with intelligence and almost perfect technique.

The second and last of Mr. and Mrs. Henschel's vocal recitals took place at St. James's Hall, on Wednesday, March 30, and was very well attended. These performances always deserve record, because, apart from the merit of the execution, the programmes have invariably an educational tendency, conventional songs and duets being for the most part avoided. Antiquarian music was adequately represented by songs emanating from J. W. Franck, Handel, Cimarosa, Salvatore Rosa, Paisiello, and Arne. More interesting, perhaps, to the majority of the audience were the songs by Schubert, Liszt, Davidoff, Loewe, and Mr. Henschel which followed. All were well selected and sung with the purity of style which always characterises the efforts of Mr. and Mrs. Henschel.

Mr. Moritz Rosenthal having recovered from the injury to a finger, which for a time incapacitated him from playing, gave his first pianoforte recital in London this season on Monday afternoon, March 28. The richly endowed German artist showed no traces whatever of indisposition, and of course his opening number—Mozart's Sonata in A, ending with the Turkish March, was mere child's play to him. So it seemed was Chopin's Sonata in B flat minor (Op. 35), with the Funeral March, and some minor compositions by the Polish master, including the Waltz in D flat, which was given as a contrapuntal study—that is to say, with an independent new part for the left hand. It is deftly written and, being duly acknowledged, may pass without disapproval. At the second recital, on the 4th ult., Mr. Rosenthal gave a delightful reading of Beethoven's Sonata in E flat (Op. 81), "Les adieux, l'absence, et le retour"; but his greatest success was won at the third and last recital for this year, which took place on the 16th ult. It commenced with Beethoven's Sonata in E (Op. 109), which was delivered with all requisite expression, though more individuality and true significance of style were displayed in Schumann's "Etudes Symphoniques" (Op. 13), of which a finer interpretation could scarcely be imagined, either in manipulation or feeling.

Mr. F. H. Cowen has been termed, not unhappily, the English Schubert in the matter of song-writing, and he certainly pens graceful and charming lyrics in profusion. Over thirty of these were presented at his Song Recital, in St. James's Hall, on the 1st ult., and some which were given for the first time proved that Mr. Cowen's facility has not in aught diminished. To mention every number would be impossible, and comparisons would be odious, but attention may be called to a couple of facts with reference to Mr. Cowen's songs. One is the invariable tunelessness of the voice part and the other the tastefulness without difficulty of the accompaniments. The executants at a very enjoyable concert were Miss Florence Oliver, Miss Mabel Berrey, Miss Evangeline Florence, Madame Medora Henson, Miss Clara Butt, Miss Fanny Davies, and Messrs. Edward Lloyd, Hirwen Jones, Andrew Black, and Santley.



## ROYAL ACADEMY OF MUSIC.

At the annual meeting of the directors, held on March 31, the following were elected Fellows and Associates of the Royal Academy of Music:—*Fellows*: W. S. Bambridge, G. E. Bambridge, Richard Cummings, Ben Davies, F. A. W. Docker, F. G. Edwards, William Nicholl, Louis N. Parker, Arthur Thompson, Amy Hare, and Hilda Wilson. *Associates*: N. G. Alston, Aldo Antonietti, Arthur Barlow, Thomas W. Lardner, Hubert G. Oke, Louis B. Prout, F. B. Ranalow, Arthur Walenn, Gerald Walenn, Herbert Walenn, George W. Welch, John E. West, Alice Crawley, May W. Cummings, H. Claiborne Dixon, Mary A. Howard, Gertrude Peppercorn, Beatrice Stuart, and Clara Williams.

Only brief notice is called for concerning the performances given by the students of the dramatic and operatic classes respectively, on March 25 and 26, at the Royal Academy of Music. On the first-mentioned date the pieces chosen were Wynn Miller's "Dream Faces" and Augustus Harris's three-act comedy, "The Little Treasure," in which works Dorothea Corder, Annie M. Child, Helen Macdonald, and Janet Duff, and H. C. Rose, A. L. Soames, and Aubrey Prust sustained, with much intelligence, the characters respectively entrusted to them, the last-named showing marked dramatic ability.

The following evening a shortened version was given of Auber's opera "Fra Diavolo," in which the chief characters were embodied by Alice M. Holder, Lizzie T. Davies, and Whitworth Mitton, Robert Hyett, A. Bartlett, Ford Waltham, and A. J. Hall. The choruses were brightly sung, and the dancing of the *Saltarella* reflected credit on Mr. B. Soutten's teaching. The orchestra as usual, owing to want of space, was represented by a pianoforte, intelligently played by Cuthbert F. Whitmore, and Mr. G. H. Betjemann conducted.

It is not often that so promising a work is heard at a students' concert as the Dramatic Overture in B minor by Garnet W. Cox, which opened the performance given by the pupils on March 28, at the Queen's Hall. The overture begins with a slow section, which at once excites attention by reason of its dignity and suggestiveness. The following *Allegro* has much that is in sympathy with the style of Weber, and the scoring shows decided aptitude for this difficult branch of musical art. A Fantasia in D for violin and orchestra, by the present holder of the Macfarren Scholarship, Percy Hilder Miles, by whom the solo part was well played, suffers from over-development of the thematic material; but the writing shows appreciation of what is effective on the violin and the orchestration testifies to sound tuition. Marguerite Elzy played with notable *verve* and ability the solo part of the first movement from Tschaiowsky's Pianoforte Concerto in B flat minor, and Claude F. Pollard displayed neat execution in Grieg's Pianoforte Concerto in A minor. The vocalists were no less promising. Ethel M. Wood, who sang Mendelssohn's "Infelice," has already made a successful public *début*, and Reginald Chalcraft is gifted with a voice that, combined with the good training he is manifestly receiving, should ultimately secure for him an esteemed position. The other singers were Margaret Cooper and R. Whitworth Mitton, who gave a praiseworthy rendering of the letter duet from Bizet's "Carmen." Sir Alexander Mackenzie conducted.

The following competitions have taken place since our last issue: The Sterndale Bennett Prize, on March 26, awarded to Florence Dawes (of Birmingham). The examiners highly commended Marguerite S. Elzy and commended Vera Margolies. The Louisa Hopkins Memorial Prize, on March 29, awarded to Marguerite S. Elzy (of Worcestershire). The examiners commended Marion White and Elsie E. Horne. The Charles Mortimer Prize (for composers) awarded to Charles H. W. Hickin (of London), Alfred H. Barley and Mary S. Burgess being commended.

## LONDON ACADEMY OF MUSIC.

MORE than usual interest pertained to the operatic performance given by the students of the dramatic class of the London Academy of Music, on March 31, at St. George's Hall, owing to the work chosen being Lortzing's comic

opera "Die beiden Schützen," which had not been heard previously in this country, and which was played in English under the title of "The Random Shot." The work was produced originally in 1837 and was very favourably received. At that period the story doubtless was less hackneyed in character than it now appears to be, and the incidents arising from the endeavours of two hungry soldiers to obtain a dinner, one of whom has taken by mistake a comrade's knapsack instead of his own, resulting in a confusion of identity, leads to several diverting situations. The music, although reminiscent of many masters, and for the most part commonplace, is, however, bright and gay, and the vocal concerted numbers are neatly written. It is admirably adapted for performance by students owing to the number of small parts it contains, and these were creditably sustained on this occasion by Mabel Calkin, Daisy Irvine, Alice Tristram, and R. Cooper, C. James, S. Verde, C. Earldon, and R. Hammond. Henry Gordon failing to attend, his place as the *Magistrate* was taken by Mr. Richard Temple, to whose excellent stage management no little of the success achieved was due. The instrumental portion was well rendered by the Student String Band, assisted by a pianoforte, and Mr. A. Pollitzer, the Principal of the Academy, conducted. At the conclusion of the opera the diplomas and medals were presented to the successful candidates of the examinations held in January last.

## THE DEVELOPMENT OF MELODY AND HARMONY IN THE MIDDLE AGES.

THE meeting of the Society for the Encouragement of Fine Arts, at 9, Conduit Street, on March 24, possessed special interest to musicians, the subject being "The Development of Melody and Harmony in the Music of the Middle Ages," and the lecturer—or, rather, the speaker, for the discourse was delivered extemporaneously—being Mr. Edgar F. Jacques, the writer of the articles entitled "The Evolution of Polyphony," which appeared in the August and September numbers of THE MUSICAL TIMES for 1895.

Mr. Jacques's remarks covered the period from the seventh to the thirteenth centuries, and, combined with the singularly attractive series of illustrations (several of which were taken from the articles just named), showed that in these ages there existed abundance of melody, much of which possessed great beauty. In the early days, Mr. Jacques said (quoting M. Gevaert), musicians were at little pains to be "original"; they for the most part utilized a stock of note-sequences that were common property (like the *Rajas* of the Hindostan), and contented themselves with ingeniously varying these by rhythmic and tonal artifices of various kinds. M. Gevaert, in his last great work, had analysed over a thousand of the best-known Antiphons of the Latin Church and found that the whole of them were derived from forty-seven root-themes. Several examples from the Roman Gradual, of melodies dating from the sixth and seventh centuries, were sung, and two of the earliest known secular songs—i.e., a Lament on the death of Charlemagne and a ditty describing the battle of Fontenoy—were also given. The lecturer then dealt with the earliest efforts at harmony and polyphony. At first the melody was sung by one voice or set of voices, while others sang the same tune a fourth and an octave below. Later dawned a feeling for contrast in the movement of parts; one part moved while the other stood still, and after a time contrary motion appeared. Mr. Jacques then went on to trace the progress of polyphony, on the lines indicated in his articles from THE MUSICAL TIMES already referred to, and further drew attention to the family likeness existing between many beautiful melodies in the Roman Gradual (notably the *Allelujahs*) and certain typical phrases of European folk-song in the Middle Ages. Mr. John Thomas, who was in the chair, made some interesting remarks on ancient Welsh music, and warmly eulogized the views put forward by the lecturer. A special mood of praise is due to the vocalists—Miss Ethel Wood, Miss Waldron, Mr. Bagnal, and Mr. Haigh Jackson—all students at the Royal Academy of Music, who discharged their often difficult tasks with notable intelligence and ability.

## MUSICAL ASSOCIATION.

## THE EVOLUTION OF FUGUE.

MR. J. S. SHEDLOCK'S paper on the "Evolution of Fugue," read before the Musical Association on the 5th ult., fully sustained his reputation as a musician thoroughly conversant with the development of his art. In answer to the possible question *Cui bono?* for taking up the subject, Mr. Shedlock opened his discourse by observing that in order fully to appreciate the works of a great composer it was necessary to have at least some knowledge of the compositions of previous writers, and the greater state of advance of those works the more worthy of admiration were those men who had not only assimilated the best of all that had been produced, but who had risen to a higher eminence.

The predecessors of J. S. Bach were as important in the history of the development of fugue as Haydn and Mozart were in that of the symphony. In the early days of instrumental music, composers wrote *Ricercari* and *Canzoni alla francese*, which were the true ancestors of modern fugue. It should be remembered that the term fugue was originally used for a canon. Then there were Fantasias in which what would now be called fugal writing abounded. Prætorius spoke of them as pieces in which composers worked out, at their own good will and pleasure, a fugue, passing on, just as the fancy took them, to another fugue. In the *Ricercari*, composers treated one subject after another, pretty much as in the Fantasia. The result was a lack of unity, for the opening theme, once treated, vanished, like the dove from Noah's ark, which never returned. Some remarkable exceptions, however, might be found in the "Tabulaturnbuch" of Arnold Schlick (1512) and in the *Ricercari* of Jacob Buus (1547). Buus and Adrian Willaert were both born in the Netherlands. Willaert became Maestro of St. Mark's in 1527 and Buus second organist of that church in 1541; in 1553, however, the latter went to Vienna, where for eleven years he was court organist. Other men who carried on the work were Andrea Gabrieli, who published *Canzoni alla francese* in 1571, and his nephew, Giovanni Gabrieli, of whom *Ricercari* were published in 1593—both important assistants in the evolution of instrumental music—and J. P. Sweelinck.

In 1607 there appeared the "Tabulaturnbuch" of Bernhard Schmid, the younger, who succeeded his father as organist of Strasburg Cathedral in 1592. This "Tabulaturnbuch" comprised preludes, toccatas, and fugues, and other pieces by various composers. Schmid said that the Italians gave the name of *Canzoni alla francese* to fugues. Schmid's collection contained a fugue in three sections by G. Brignoli, born about 1550. The first section contained exposition and counter-exposition; the voices, four in number, entered in regular dominant and tonic order; there was a regular counter-subject, which at the last entry in the counter-exposition was inverted in double counterpoint at the distance of the twelfth. The answer to the theme was real, not tonal. In the middle section, not in different measure as in *Ricercari* and *Canzoni*, two themes distantly related to the principal theme were treated fugally. The third section was practically a repetition of the first. The style of the piece was somewhat Handelian in character.

Johann Woltz, organist of Heilbronn, published a "Tabulaturnbuch" in 1617, in which an advance in form was noticeable. It contained a fugue by Simon Lohet, organist at Stuttgart about 1600. This was not in sections, but was a continuous piece, and occupied with the working of the theme, which Bach had taken for his Fugue in E (No. 9) in the second part of the "Wohltemperirte Clavier." Lohet had treated the subject in stretto, diminution, and other now familiar devices, the piece in its entirety possessing breadth and dignity. Schmid's book also contained a *Fuga suavissima*, by Carl Luython, organist and composer to the Emperor Rudolph II., at Prague. Up to Luython's time repercussions of themes were almost without exception in the same degrees as the opening ones, but in the *Fuga suavissima*, which opened in the Mixolydian mode, were used the keys of F, C, G, D, and A.

In the year 1608 Frescobaldi published his "Fantaisie a quattro," and in 1615 his "Ricercari" and "Canzoni

francese." His grand style, powerful harmonies, and contrapuntal skill mark him out as the greatest of Bach's early predecessors. His influence over Bach was strong, but it was the influence of one genius over another. Like his great successor, he summed up the past and pointed to the future. There were three features in Frescobaldi's music in which advance was distinctly shown—the chromatic progressions, episodes, and continuity—all of which must have appealed strongly to Bach. The intention was more definite, the workmanship of a far higher order. With Frescobaldi, as with Bach, his intellectual powers ministered to his genius.

Johann Klemme published in 1631, at Dresden, thirty-six fugues in two, three, and four parts. Klemme was born about 1593 and became a distinguished organist. The specialty of Klemme's fugues was their form, or what might almost be termed their formality. There was a German solidity about them, a stateliness and a healthy life and vigour which rendered them landmarks of interest and importance.

Froberger was specially known by his suites, but he also wrote fugues. It was noteworthy that in fugues of Lohet, Froberger, and Bach on the same theme, the latter appeared in diminution.

More than ordinary interest attached to the fugues of Johann Pachelbel, who was born at Nuremberg in 1653 and died in that city in 1706; he was the immediate predecessor of Bach and, moreover, the teacher of Johann Christian Bach, the brother of Johann Sebastian. Pachelbel wrote a large number of fugues, in which it was easy to distinguish the germs of the rich figuration and harmonic progressions of Bach.

Dietrich Buxtehude, who perhaps exercised the strongest influence over Bach, lived from 1668 to 1707, and for thirty years was organist at Lübeck. His music was remarkable for dignity and, at times, solemnity. The scheme of his principal fugues was different from those of Bach. Buxtehude wrote fugues in sections, and in each the subject was metamorphosed. Buxtehude was preceded at the Marienkirche at Lübeck by Tunder, whose daughter he married, and doubtless came into possession of the MSS. of her father. This was an interesting point, for Tunder is said to foreshadow Buxtehude, as Buxtehude in turn foreshadowed Bach. On Buxtehude's retirement, Handel and Mattheson, by the way, went to Lübeck in 1703 as candidates for the organistship; but on learning that the successful competitor would be expected to marry Buxtehude's daughter, they retired.

In conclusion, the lecturer quoted the following passages from Dr. Hubert Parry's "Art of Music": "It ought not to be overlooked, moreover, that his (*i.e.*, Bach's) predecessors in the line of organ music were an exceptionally high-spirited group of composers. It is difficult to find a finer or more true-hearted set of men in the whole range of the art than such as Frescobaldi, Froberger, Sweelinck, Kerl, Reinken, Buxtehude, Pachelbel, Kuhnau, John Michael Bach, and many others of the same calling and similar musical powers. . . . For though their work never reaches the pitch of equal mastery which satisfies the fastidious judgment of those who have enjoyed maturer things, it was only through their devoted pioneering that the musical revelation of the personality of Bach in instrumental music became possible."

The interest of the lecture was much enhanced by the lecturer's musical illustrations, which comprised several fugues in their entirety. Some pertinent remarks were subsequently made by the chairman, Mr. Clifford B. Edgar, Dr. Maclean, and Mr. Southgate.

## BOURNEMOUTH MUSICAL FESTIVAL.

THIS year's Bournemouth Musical Festival, which commenced on the 21st ult., differed from its predecessors inasmuch as it extended over two days and included four concerts, each with a separate and distinct programme. The arrangements and preparations were on the usual scale of magnitude. The municipal orchestra, over which Mr. Dan Godfrey, junr., presides, was considerably augmented for the occasion in both the string and wind sections. The local chorus, numbering about 250 voices, was strengthened by a contingent of tenors from a

## Spirit of mercy, truth, and love.

May 1, 1898.

SHORT FULL ANTHEM FOR WHITSUNTIDE.

Hymns A. &amp; M., No. 155.

Composed by B. LVARO SELBY.

LONDON: NOVELLO AND COMPANY LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

ORGAN. *Poco andante.*

*Gt. Diaps.*

*Ped.*

SOPRANO. *mf*

A. TO. *mf*

TENOR. *mf*

BASS. *mf*

*Sw. p*

Spi - rit of mer - cy, truth, and love, O shed Thine in - fluence

Spi - rit of mer - cy, truth, and love, O shed Thine in - fluence

Spi - rit of mer - cy, truth, and love, O shed Thine in - fluence

Spi - rit of mer - cy, truth, and love, O shed Thine in - fluence

*cres.*

from . . a - bove; And still from age to . . age . . con - vey The

from . . a - bove; And still from age to . . age con - vey The

from a - bove; And still from age to age . . con - vey . . The

from . . a - bove; And still from age to . . age . . con - vey . . The

*Gt. mf*

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The Musical Times, No. 663.

(1)

*f poco rit.* *a tempo.*  
 won - ders of . . this sa - cred, sa - cred day.  
*f poco rit.* *a tempo.*  
 won - ders of . . this sa - cred, sa - cred day.  
*f poco rit.* *a tempo.*  
 won - ders of . . this sa - cred sa - cred day.  
*f poco rit.* *a tempo.*  
 won - ders of . . this sa - cred sa - cred day. *mf Sw.*

*poco rit.*  
*Gt. to Ped. in.*

*Sw.* *dim.*

*Poco più animato.*  
*f* In ev - 'ry clime,  
*f* In ev - 'ry clime,  
*f* In ev - 'ry clime,  
*f* In ev - 'ry clime,  
*f* In ev - 'ry clime,  
*f* In ev - 'ry clime,

*increase Sw. to Full.* *Poco più animato.*  
*f Gt.*  
*Gt. to Ped.*



by ev - 'ry tongue, Be God's sur - pass - ing glo - ry

by ev - 'ry tongue, Be God's sur - pass - ing glo - ry

by ev - 'ry tongue, Be God's sur - pass - ing glo - ry

by ev - 'ry tongue, Be God's sur - pass - ing glo - ry

sung; Let all the lis - t'ning earth, let all the lis - t'ning earth, let

sung; Let all the lis - t'ning earth, let all the lis - t'ning earth, let

sung; Let all the lis - t'ning earth, let all the lis - t'ning earth, let

sung; Let all the lis - t'ning earth, let all the lis - t'ning earth, let

all the lis - t'ning earth be taught The acts . . our great Re -

all . . the lis - t'ning earth be taught The acts our great Re -

all . . the lis - t'ning earth be taught The acts . . our great Re -

all . . the lis - t'ning earth be taught The acts . . our great Re -

( 3 )

*poco rall.* *a tempo.*

- deem - er wrought, the acts . . our great Re - deem - er wrought.

*poco rall.* *a tempo.*

- deem - er wrought, the acts . . our great Re - deem - er wrought.

*poco rall.* *a tempo.*

- deem - er wrought, the acts our great Re - deem - er wrought.

*poco rall.* *a tempo.*

- deem - er wrought, the acts . . our great Re - deem - er wrought.

*poco rall.* *a tempo.*

*mf*

*p* Un -

*p* Un -

*p* Un -

*p* Un -

*p* Un -

*Sw.*

*p rall.*

*Tempo lmo.*

- fail - ing Com - fort, Heaven - ly Guide, Still o'er Thy

- fail - ing Com - fort, Heaven - ly Guide, Still o'er Thy

- fail - ing Com - fort, Heaven - ly . . Guide, Still o'er Thy

- fail - ing Com - fort, Heaven - ly Guide, Still o'er Thy

*Tempo lmo.*

*senza Ped.* *Ped.*

( 4 )

Ho - ly Church . . . pre - side ; Still let man -

Ho - ly Church . . . pre - side ; Still let man -

Ho - ly Church . . . pre - side ; Still let man -

Ho - ly Church . . . pre - side ; Still let man -

Gt. mf

- kind Thy bless - ings prove, . . . Spi - rit of mer - cy,

- kind Thy bless - ings prove, . . . Spi - rit of mer - cy,

- kind Thy bless - ings prove, . . . Spi - rit of mer - cy,

- kind Thy bless - ings prove, . . . Spi - rit of mer - cy,

cres.

Spi - rit of mer - cy, truth, and love,

Spi - rit of mer - cy, truth, and love,

Spi - rit of mer - cy, truth, and love,

Spi - rit of mer - cy, truth, and love,

f poco rit.

poco rit.

*mf* *dim.* *a tempo.*  
Spi - rit of mer - cy, truth, and love.

*mf* *dim.* *a tempo.*  
Spi - rit of truth . . and . . . love.

*mf* *dim.* *a tempo.*  
Spi - rit of truth and love.

*mf* *dim.* *a tempo.*  
Spi - rit of truth and love.

*Sw.* *Gt.*  
*p a tempo.*

*Ped.*

*rall.*  
*p*  
A - - men. . . .

*rall.*  
*p*  
A - - men. . . .

*rall.*  
*p*  
A - - men. . . .

*rall.*  
*p*  
A - - men. . . .

*Sw.* *rall.*

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neighbouring county. As principal vocalists, the committee had engaged Miss Esther Palliser, Miss Giulia Ravogli, Madame Cecil Newling, Mr. William Green, Mr. Watkin Mills, and Mr. Bantock Pierpoint. Mr. Charles Fletcher was solo violinist, Mr. H. Holloway, organist, and Mr. Dan Godfrey, junr., Mr. A. W. Russe, Mr. Duncan Hume, and Mr. George, conductors.

The Festival opened with Mr. Edward German's Suite in D minor, generally known as the "Leeds" Suite, in which the orchestra was heard to great advantage. The strings developed astonishing power without sacrificing fineness of tone, and the wind instruments distinguished themselves by their beautiful quality. Especially well played, despite one small slip, was the Prelude, a grand movement in the form and spirit of a first *Allegro*; but the most cordial reception was reserved for the Valse, which delighted the audience with its graceful melody and clearly-defined rhythm. Mr. German conducted his own work. The suite was followed by "The Golden Legend," conducted by Mr. Godfrey. Here the chorus gave evidence of its sterling quality. The *ensemble*, particularly in the Epilogue "God sent His messenger," was admirable, and the Evening Hymn, notwithstanding a slight fall in pitch, was very effectively sung. To the tenors and basses in particular nothing but praise can be given. The principal vocalists—Miss Esther Palliser, Miss Giulia Ravogli, Mr. William Green, Mr. Watkin Mills, and Mr. E. Howard May—took full advantage of the many opportunities to be found in Sir Arthur Sullivan's music. To Mr. Green, a new-comer to Bournemouth, a special word of congratulation is due. The possessor of a beautiful voice, he sang like a true artist, and proved himself worthy to take a prominent place in the limited ranks of festival tenors.

There was a good attendance at the first evening concert, which was devoted to "Elijah." It goes without saying that the choir revelled in the sonorous strains of the Baal choruses, and of "Be not afraid" and "And then shall the light" in the second part of the oratorio. Here, even more than in "The Golden Legend," the voices had full play, and Mr. Russe, who conducted, succeeded in firing his forces with something of his own enthusiasm. The treatment of that wonderful piece of choral writing, "Behold, God the Lord passed by," was wanting in dramatic force; but nothing could have been better than the delicate rendering of "He watching over Israel." The solo artists were Madame Cecil Newling, Miss Pauline Wood, Miss Giulia Ravogli, Mr. William Green, Mr. Gerald Lee, and Mr. Bantock Pierpoint, assisted in the double quartet by Miss Lillian Vernon and Mr. Howard May. Miss Ravogli made the customary effect in "O, rest in the Lord," which was loudly encored, but not repeated. The third concert, on Friday afternoon, was miscellaneous, and included Schubert's "Song of Miriam," conducted by Mr. Arthur George, with Madame Newling as soloist; Max Bruch's "Fantaisie Ecossaise" for violin and orchestra; Wagner's "Rienzi" Overture; and a new Overture Symphonique, by a local composer, Mr. T. A. Burton.

Mr. Burton's Overture Symphonique, the only novelty of the festival, although scarcely "symphonic" in character, is a serious work of more than ordinary interest. The composer's themes are well presented and gracefully coloured by orchestral device, the utilisation of well-marked subjects (notably the Sicilian Mariners' Hymn) rather than the introduction of superabundant ideas being the principle upon which Mr. Burton has worked. With the exception of Schubert's "Song of Miriam" and two madrigals, sung under the direction of Mr. Arthur George, Mr. Dan Godfrey, junr., conducted this concert. And here the opportunity occurs to say how greatly the success of the festival was due to this gentleman and his orchestra. It is safe to assert that in a musical sense Bournemouth owes a great deal to Mr. Godfrey, who has done much to educate its inhabitants.

The Festival concluded on Friday evening with a performance of "The Messiah," conducted by Mr. Duncan Hume. The soloists were Miss Esther Palliser, Miss Julia Ravogli, Mr. William Green, and Mr. Watkin Mills. It is true that "All's well that ends well," all is indeed well with the Bournemouth Musical Festival of 1898.

#### STRATFORD MUSICAL FESTIVAL.

FROM a small beginning in 1883 this annual gathering at the Stratford Town Hall has assumed imposing dimensions. Designed for amateurs in the East and North-East of London and in the County of Essex, its steady growth has corresponded with the increase of musical taste in the suburbs. Four days were devoted to the competitions, and afterwards, on March 31, came a concert by the winners and the distribution of prizes to the value of £175. The judges were Mr. A. Randegger (choral and solo singing), Mr. Edwin Holland (solo singing), Mr. Myles B. Foster (church and school choirs and organ), M. Emile Sauret (violin and violoncello), Mr. John Finn (flute), Messrs. Tobias Matthey and W. W. Starmer (piano-forte), and Dr. Percy Buck, the organist of Wells Cathedral (composition and theory). In the elementary girls' school choirs contest, in which the test pieces were R. G. Thompson's "Night Hymn at Sea," another piece chosen by the choir, and a two-part test in sight-singing, the first prize was awarded to the Monteith Road, Old Ford, school (conductor, Miss R. C. Jones), and the second to the Downsell Road, Stratford, school (Miss Gertrude Pringuer). There were only two entries in the church choir (mixed voices) class, and Mr. Myles B. Foster decided that the Plaistow Wesleyan choir (conductor, Mr. A. J. Maple) was superior to the Woodgrange Wesleyan (Mr. C. F. Wood), thereby reversing the judgment delivered in 1897. The test pieces were "How lovely are the messengers" ("St. Paul") and W. Lane Frost's hymn tune "The day is past, the shadows fall." The instrumental solo, like the vocal solo, contests were closely followed. Special interest was manifested in the gold medal competition for violinists who had been prize-winners in preceding years, and of the six entrants, Mr. Stephen Champ, of Stratford, proved victorious. Throughout the festival abundant evidence was afforded of the favour in which it is held in the extensive area concerned.

#### "MORS ET VITA" AT DÜSSELDORF.

THE first complete concert performance in Germany of Gounod's sacred trilogy "Mors et Vita" took place at Düsseldorf, on Palm-Sunday, the 3rd ult. To the Gesang-Verein of the beautiful Rhenish art centre, and to that Society's able and enterprising conductor, Herr Königl.-Musikdirektor C. Steinhauer, belongs the honour of introducing the French master's last great work to a German audience. The event created the greatest interest; the local press published anticipatory descriptive notices of the work, and thus whetted the musical Düsseldorfers' appetite; and on the evening of the 3rd an enthusiastic audience of over 2,000 people thronged the large Kaisersaal of the municipal Tonhalle (Tone, not Town Hall), the fine room in which the famous Lower Rhenish Musical Festivals are held every third year. The performance was excellent, especially on the part of the choirs, upon whom so much of the effect of the trilogy depends, and the orchestra, which consisted of the capital string band (increased for the occasion) of the 39th Fusiliers (conductor, Königl.-Musikdirigent W. Kohn), one of the best regimental bands in the Imperial Army. Herr Steinhauer had brought his vocal forces to a high state of efficiency, so that the many important choruses were sung with all requisite fluency and clearness, as well as with appropriate dignity and impressiveness, while as regards balance and beauty of tone there was little or nothing to be desired. The soloists were Fräulein Marie Busjäger (of Bremen), Fräulein Elsa Westendorf (of Dessau), Herren Franz Litzinger and Ludwig Piechler (both of Düsseldorf). Of these the tenor, Herr Litzinger, was the hero of the hour, as, owing to the absence of the artist originally engaged, he had to sing the music literally at first sight, and did so like a thorough musician and an artist.

The Düsseldorf press is, in the main, highly appreciative and even enthusiastic, as the following extracts will show:

The *Düsseldorfer Zeitung* wrote: "The sacred text has rarely received an equal musical illustration; the secular mode of expression predominates on the whole, which, however, does not prevent our considering several

numbers, especially amongst the quartets, very beautiful music. . . . One of the loveliest amongst the numerous and effectively treated *ensembles* is the melodious 'Ingemisco' with its flowing vocal phrases. This is a most captivating movement, and under any circumstances would be considered a beautifully finished piece, even if performed by itself and without the sacred text."

The *General Anzeiger* wrote: "The music is far removed from what we understand by sacred music, but the work is musically effective, and a thankful task for soli, choir, and orchestra. The wealth of melodic material is remarkable, and so is the wonderful euphony of a large number of movements. There can be no doubt that the work has emanated from the composer's truly religious feeling."

The critic of the *Neueste Nachrichten* is of opinion that "The impression produced by the work was great and lasting. The accents in which the French master speaks are well calculated to elevate and impress, and the hearer follows the composer willingly into the world of his thought and phantasy." He calls the concert one of the best of the season and thanks the *Gesang-Verein* for enabling music-lovers to make the acquaintance of such an original and beautiful work, which raises the hope that they may soon hear the composer's companion trilogy, "The Redemption."

The *Volksblatt* wrote: "The choruses are treated throughout in a characteristic manner and they sound well. Perhaps the most effective number is the imposing fugal chorus 'Hosanna in Excelsis'; other movements, such as the 'A custodia matutina' and the Epilogue, are very beautiful. In the second part one beautiful and effective number follows another, the choruses in this part being extremely characteristic and full of dramatic power."

The critics are unanimous in eulogising the enthusiastic zeal and tireless energy which Herr Steinhauer brought to bear upon the preparations for a performance that should be worthy of the great work, and the artistic result of his exertions, both before and during the performance, was such that the French master's trilogy will very likely soon be heard in other towns of the Fatherland.

## REVIEWS.

*Original Compositions for the Organ.* Nos. 260 and 261. *Organ Arrangements.* Edited by George C. Martin. Nos. 49-51.

*Scherzo.* Composed for the Organ by W. S. Hoyte. [Novello and Company Limited.]

THE first of the above pieces for the "King of Instruments," entitled "Fantasia," is by the late Charles Edward Stephens. It is, however, a Fantasia on the familiar old Psalm-tune "St. James's," composed by Ralph Courteville, organist of St. James's Church, Piccadilly, 1697. Perhaps this complement of the title will be added in a future reprint, also that the work was dedicated by the composer to his friend, Dr. Edward J. Hopkins. It need hardly be said that the Fantasia, consisting of a series of variations on the aforesaid Psalm-tune, is a solid piece of work which will well repay the attention of organists who seek for something more satisfying than "sugary" variations. The fugue, with which the work concludes, is characteristic of those contrapuntal qualifications which the late Mr. Stephens possessed in a high degree. The next number (261) is a Postlude in F, by Dr. Varley Roberts, organist of Magdalen College, Oxford. Brightness and freedom from difficulties are two of the qualifications which may recommend this effective and sequential voluntary. A short episode in A flat affords a pleasant relief to the main sections.

The three numbers of the organ arrangements now before us speak for themselves. The first (No. 49) is a simplified arrangement of Molique's popular march from his oratorio of "Abraham," transcribed by Mr. Arthur C. Edwards. This march was in the *répertoire* of the late W. T. Best, and in this new arrangement it will doubtless find acceptance with other organists. The Overture to Spohr's "Calvary," with its peculiar notation of eight crotchets in a bar, is the next of the series (No. 50), followed by the last movement of Mendelssohn's "Hymn

of Praise" Symphony. The latter completes the whole of the symphony, the previous movements having appeared in Nos. 42 and 46. The advantage of having the entire work not only admirably arranged for the organ, but well spaced out in the printing, is obvious to every organist, and needs no further commendation. For performances of Mendelssohn's familiar work in churches and places where only an organ is available, this arrangement of the symphony will be found indispensable. The transcription, as well as that of the Spohr overture, has been well done by Mr. W. A. C. Cruickshank.

It may be taken for granted that Mr. Hoyte always writes effectively for the instrument upon which he is so skilful a performer. In the present work he not only has something interesting to say, but expresses it in an attractive manner. The main theme of the piece is a busy semi-quaver phrase for the lighter stops of the organ—softness and lightness being, in fact, the predominating features throughout. The middle section, in G flat, is a chorale registered for the *voix celestes*, and forms an effective contrast to the skittish impetuosity of the B flat portion. The Scherzo, which is inscribed to Sir Walter Parratt, will prove an excellent recital piece, and is sure to make its way.

*Neue Lieder und Duette* (New Songs and Duets). By Peter Cornelius. Vol. 3. Edited by Max Hasse, with English text by Olga L. Sturm.

*Twelve Poems.* By Gottfried Keller. Set for solo voice, with pianoforte accompaniment by Felix Weingartner. Op. 22. English version by Olga L. Sturm. [Breitkopf and Härtel.]

THE songs of Peter Cornelius, who, it may be remembered, died in 1874, have of late been heard on several occasions in London concert-rooms. Vocalists seem to find them grateful to sing, in spite of a German authority having written them down as possessing "uncomfortable voice parts," and English critics have bestowed on them those glowing adjectives which public singers like to have hovering round their names. The duets under notice are four in number, the first of which is entitled "Im Sternennacht" ("When starry night"), poem by Paul Heyse. This is written for two sopranos, but the second voice only ascends to the fourth space. The melody is simple, but possesses the charm of a folk-song. The text of the second lyric, "Des Nachts wir uns küssten" ("When nightly we kissed each other"), is by Adalbert von Chamisso, and tells in fanciful fashion how the participants in the gentle practice were betrayed by the stars. The music is of the ballad type and is well suited to the poem. The author of the words of the third song is unknown, "Der Wanderer von der Heimat weit" ("The wanderer in the lonely wood"), and they are somewhat mystical; but the music is interesting, the voice parts, designed for a soprano and baritone, possessing considerable independence. The final song is a vivacious setting of Frederick Hebbel's poem "Ich und Du" ("Thou and I") and is also suitable for a soprano and baritone. These duets merit the attention of cultured vocalists.

Such singers will also find much pleasure in the twelve lyrics by Felix Weingartner, for they reveal artistic endeavour and much accomplishment. The vocal part calls for singers of dramatic perception, the aim of the composer manifestly being to realise, we had almost said materialise, the spirit of the text. This in some cases results in a restlessness of tonality and occasional plunges into extraneous keys not always justified by the effect produced; but the songs in their entirety possess a vividness and earnestness of expression that will make them welcome to many musicians.

*Choral and Orchestral Societies.* By L. C. Venables. [J. Curwen and Sons, Limited.]

THIS is an amplified edition (the third), now enlarged to 254 pages, of a popular and very useful manual by a conductor of long experience. Mr. Venables modestly designates his treatise a "book of hints" on the organisation and management, business and musical, of choral and orchestral societies, but it more than answers to that description. The book is thoroughly practical and may be recommended to all who are interested in the subject of which it treats.

*Wanderer's Night Song.* The words translated from the German of Eichendorff, and the music composed by Graham P. Moore.

*A Sunbeam Messenger.* The words by Mrs. Henry Crewe. The music composed by T. R. G. Jozé. [Novello and Company Limited.]

THE meditative character of the text selected by Mr. Moore is admirably expressed by the suave nature of the vocal part, while the restlessness and longing which underlie the words are effectively suggested by the accompaniment. The song is suitable to a male or female singer, and the compass, only extending from E to E, places the song in this respect within the abilities of all vocalists.

Sunbeams now-a-days are pressed into various services, from taking photographs to killing microbes, but it has been reserved to poets to use them as verbal messengers. Mrs. Crewe seems, however, to have no doubt as to their reliability in this respect if sufficiently trusted by people really in love with each other, and Dr. Jozé has set the pleasing fancy in a manner that will appeal to cultured music-lovers, affording opportunity for tenors to advantageously display the charms of their voices and the sanguine nature of their temperament. A feature of the song is the musicianly nature of the pianoforte accompaniment, which, however, is by no means difficult to read at sight.

*The Princely Chandos.* A memoir of the first Duke of Chandos. By John Robert Robinson. New and cheaper edition. [Sampson Low, Marston and Co., Limited.]

THE musical interest of this book lies in the fact that the Duke of Chandos employed Handel as his Master of Music at his princely seat of Canons, near Edgware. Handel, who succeeded Dr. Pepusch in this post, composed his celebrated "Chandos Anthems" as well as his oratorio "Esther" during his residence at Canons. If Mr. Robinson does not tell us anything new about the composer of "The Messiah," he has compiled a very readable account of "The Princely Chandos" and his regal style of living. The eight illustrations are not the least interesting feature of the volume.

*Nisi Dominus* (Except the Lord build the House). Psalm cxvii. Composed by G. F. Handel. Edited, with English words and a pianoforte accompaniment, by T. W. Bourne. [Novello and Company Limited.]

IT is satisfactory to find that Handel's setting of the 127th Psalm has at last been published in its entirety and furnished with a well-fitted English text. Until Mr. Bourne had shown that the "Gloria Patri" for double-chorus, published by the German Handel Society, and issued by Messrs. Novello for performance at the Handel Festival of 1891, was the missing number from the "Nisi Dominus," its issue in its present form was impossible, for the music broke off abruptly with the tenor solo "Beatus vir," in B minor. Mr. Bourne has pointed out that the "Gloria" is in the same key as the opening number of the "Nisi Dominus," that the general usage of repeating the opening phrase of a work at the words "Sicut erat" of the final movement is adopted in this "Gloria," and that Handel followed this practice in a composition of the same period as the "Nisi Dominus." This evidence being accepted as conclusive, it follows that the Psalm was completed in Rome on July 13, 1707, which corresponds with Chrysander's opinion concerning the period of the earlier numbers of the music. The original MSS. probably perished by fire at Clifton, in 1860. The only contemporary MSS. known to exist are a Smith copy containing the first five numbers, in the collection at Buckingham Palace, and a copy in an Italian hand of the "Gloria Patri," now in the possession of Mr. W. H. Cummings. On these the present edition is based. In an interesting preface Mr. Bourne mentions that the fifth number, a tenor solo, is principally constructed from the opening phrase of Benedetto Marcello's Violin Sonata in B minor (Op. 9); but what Handel has raised to the dignity of a subject occurs only in the first bar of the first section and in the first bar of the second section of the introductory *Adagio* of the Sonata. The editor further remarks that the accompaniment to the first chorus of the

"Nisi Dominus" seems to have suggested the arpeggios given to the violins in "Zadok the Priest," written twenty years later; while the two subjects of the "Et in sæcula sæculorum, Amen," are used with some alteration for the "Allelujah" of "The King shall rejoice"; this movement being again employed as a final chorus in "Deborah"; also that in the soprano part of the last chorus, bars 43 and 44, is found the subject of "Let old Timotheus," in "Alexander's Feast." Thus, apart from its musical value, which is great, the "Nisi Dominus" possesses much interest, and choral conductors will do well to give attention to the work. It consists of a thoroughly Handelian opening chorus in five parts of contrapuntal character, two short but effective tenor solos, an extended passage for an alto voice, a vigorous bass song, and the "Gloria Patri" in eight parts, which forms an imposing *Finale*.

The greatest praise is due to Mr. Bourne for the painstaking and conscientious manner in which he has discharged the responsible duties of editor. The original consecutive fourths which offend in the fourth number have been retained, but put in brackets; and the accompaniments he has supplied, which Handel would seem to have forgotten to provide, or has but faintly indicated, are in entire sympathy with the rest of the work.

*Congregational Hymn Anthems.* By Warwick Jordan. *Magnificat and Nunc dimittis* in E. By Archibald W. Wilson.

*Magnificat and Nunc dimittis* in D and G. By G. Richmond Fleming.

[Novello and Company Limited.]

THE "Congregational Hymn Anthems" consist of well-known hymns in certain portions of which the congregation are invited to join and in others to keep silence while the choir sing varied arrangements of the tune. The hymns chosen for the first three of the series are respectively "Before the ending of the day," to "Rockingham" tune, the "Old hundredth," and "O God, our help in ages past," to St. Ann's tune. The first example is opened by a bass solo consisting of the first verse, which is afterwards repeated by the congregation. A variation of the tune is then sung by the choir, which subsequently is given some contrapuntal variations, while the congregation has the last verse in unison. A similar method is pursued in the other two hymns, but the second is less elaborate.

Mr. Wilson's setting of the Evening Canticles calls for a well trained choir, by whom it could be made impressive. It would be suitable for festival services.

Mr. Fleming's music for the *Magnificat* and *Nunc dimittis* is also suited for festivals, but it makes less demands on the abilities of a choir than the above, although it is quite as effective. It contains solo passages for soprano and tenor and the four-part writing is vocal and melodious.

*Manasse.* Dramatic Poem by Joseph Victor Wedmann. Set to music by Friedrich Hegar (Op. 16). English version by Mrs. John P. Morgan.

[Leipzig and Zurich: Gebrüder Hug and Co.]

THIS work is an oratorio of long accepted type. There are four soloists: *Esra* (baritone), leader of the Jewish folk; *Manasse* (tenor), son of the High Priest *Fojada*; *Nicaso* (soprano), his wife; and a *Herald* (bass). The libretto may be said to set forth the triumph of conjugal love over the dogma of religion. *Manasse* has married an "alien woman," and is called upon to renounce her or become an outcast from his tribe. He remains faithful to his spouse, and apparently obtains a considerable following consequent on his appeal, "Whoever, as I, his wife more truly loves, than he the curse of priest deluded feareth, he follow me." From this quotation it will be gathered that the translator has been more solicitous to secure unity in accentuation between words and music than to produce ordinary English. The work is divided into three scenes. In the first, *Esra* appeals to the people to lead a holy life, and accuses *Manasse* of having taken "an alien, heathen maid, not many days ago, to wife." *Esra* speaks for the most part in recitative and is answered by the people in choruses of vigorous and diatonic character, and the scene ends with a



well-worked choral fugue of Handelian style. In the next portion are introduced the erring *Manasse* and his wife, who, judging by the latter's question, "Why do our glances yearning, afar to cloudland fly?" and the sentimental nature of the music, are enjoying their honeymoon. Their complacent comparisons and interchange of melodious intervals are, however, interrupted by the arrival of a herald, who summons *Manasse* to attend *Esra's* court, and the second scene closes in dramatic fashion with the declaration of the "folk" to follow true love, as exemplified in *Manasse* and his wife, to the trial. In the third scene *Manasse* refuses to give up his wife, and is duly cursed by *Esra*; but, as in the case of another celebrated curse, "nobody seemed a penny the worse," and *Manasse* departs rejoicing with his wife and "folk," declaring "Not immured in temple frowning, dwells our God for evermore." The solos possess no distinctiveness beyond a certain robust vigour and directness of expression, but the work in its entirety may be acceptable to choral societies whose members incline to oratorio of Handelian pattern.

*Hymn-Melodies and Sequences for the whole year, &c.*  
Printed for the Plain-Song and Mediæval Music Society.

[Office of the Organist and Choirmaster.]

THE former of these two books contains seventy-seven "Plain-song Hymn Melodies" from the Sarum, York, Hereford, and Barking Hymnals, in addition to sequences for the principal days of the year from the Sarum Gradual and other sources, an interesting preface, and "a complete table of the hymns." An index of first lines adds to the value of the book for those whose church music creed is plain-song.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE various series of subscription concerts organised by our different musical bodies were brought to a close last month, the increase in concerts this season being an event of considerable importance, especially in regard to strictly orchestral concerts.

Mr. Paderewski has been the hero of the hour and had the privilege of drawing the largest audience that has ever been known to have been present at a pianoforte recital in our Town Hall. The occasion was Messrs. Harrison's last concert of the season, which took place on March 28. The most remarkable performance was vested in the excerpts from Chopin, which included the Nocturne in G (Op. 57, No. 2), the Studies, Nos. 6, 8, and 9, from Book II. (Op. 25), the Berceuse, and the great Polonaise in A flat.

A programme full of interest was provided by the Festival Choral Society at its third and last orchestral concert of the present series, which was given at the Town Hall on March 24, in the presence of a large and appreciative audience, under Dr. C. Swinnerton Heap's skilful conductorship. A feature of the concert was Mr. Leonard Borwick's scholarly performance of Beethoven's Fourth Pianoforte Concerto, admirably accompanied by the orchestra. The principal novelty consisted of the first rendering here of Tschaiowsky's Symphony (No. 5) in E minor (Op. 64), a worthy companion to the "Pathétique." German's symphonic poem "Hamlet," written for our last Musical Festival, was another welcome piece, and created quite a storm of applause on its conclusion. Mr. Watkin Mills was the vocalist.

Miss Fanny Davies's annual concert took place at the Masonic Hall on March 22. She had for her coadjutor Dr. Joachim, the eminent violinist. The two artists gave a truly magnificent performance of Brahms's Sonata (Op. 100), and in their respective soli Miss Fanny Davies and Dr. Joachim quite aroused the enthusiasm of the audience. Miss Louise Phillips proved herself an accomplished vocalist.

Mr. Max Mossel's drawing-room concerts terminated on March 31, the handsome Grosvenor Rooms of the Grand Hotel being again completely filled by a fashionable audience. The Bohemian String Quartet constituted the artistic *personnel*, and its first appearance here was crowned with the utmost success.

Of much interest was the first production on any stage of a new military comic opera, "The Dandy Fifth," the

libretto and lyrics by the well-known playwright Mr. G. R. Sims, music by Clarence Corri, which took place at the Prince of Wales's Theatre, on Easter Monday, in the presence of a packed and most enthusiastic assembly. The subject-matter is that of the "Queen's shilling," made familiar to playgoers under the Kendal régime. Mr. Sims has made of it a delightful comic opera, notwithstanding its original dramatic episodes, and has brought his dialogue up to date, creating at the same time some highly amusing characters in the persons of a Hibernian Sergeant-Major called *Milligan* and a Cockney Trooper named *Brown*. The truly comic element is invested in these two personages, who hold the stage from the rise to the fall of the curtain. All that modern stagecraft, exquisite costumes, and a perfect *mise-en-scène* can do has been accomplished to the letter, and there is every prospect that "The Dandy Fifth" will enjoy a successful career. Mr. Corri has admirably suited his music to the words, there being numbers in the score that are likely to enjoy widespread popularity. Such are the song and chorus "Tommy's Tournament" and the "Toast of the Dandy Fifth." The music is tuneful and not without its touches of humour, much in the manner of Sir Arthur Sullivan.

The St. Monica's Choral Society, Edgbaston, gave a fair rendering of Spohr's "Last Judgment," at King's Norton Church, in aid of the church extension fund. The principals were Miss May Berry, Mr. Upton Wright, and Mr. Frank S. Hunter. Mr. Leonard Gocher was the conductor, and Mr. T. Johnson presided at the organ.

The members of the Edgbaston Church Choral Society, with the assistance of the church choir, gave, on March 29, an impressive performance of Sir John Stainer's sacred cantata "The Crucifixion," at the Edgbaston Parish Church. The principal vocalists were Mr. John Walker and Mr. H. A. Sims; Mr. A. R. Gaul presided at the organ, and Mr. Theodore S. Tearne conducted.

Haydn's oratorio "The Creation" was given on the 6th ult., at the King's Heath Institute, by the King's Heath Choral Society, under Mr. J. H. Adams's able conductorship. The principals were Miss Aimée Wathen, Mr. J. Walker, and Mr. H. J. England.

An admirable performance of Sterndale Bennett's cantata "May Queen" was given on March 25, at the Moseley and Balsall Heath Institute, by the Moseley Choral Society, Mr. W. Berridge Hicks conducting. There was a full band and chorus of 100 performers, the principal parts being assigned to Miss Nellie Wiseman, Miss Eva Prime, Mr. Samuel Evans, and Mr. William Evans.

The Midlands Musical Society, under the direction of Mr. H. M. Stevenson, gave its annual performance of Gounod's sacred trilogy "The Redemption," in the Town Hall, on Good Friday evening. With the exception of "The Messiah" and the "Elijah," no oratorio has been so frequently given here as "The Redemption." Every Good Friday (since its production at the Birmingham Festival of 1882) our Town Hall is thronged with an eager and attentive audience to do homage to the performance of "The Redemption" by this Society. Mr. Stevenson has a large chorus under his control, but, as usual, the soprano section is much stronger than the others, the weakest portion being the tenors, consequently it is impossible to establish an even balance of tone. The singing, however, was not lacking in tone-power and impressiveness. The orchestra did its work very fairly, and Mr. C. W. Perkins rendered, as usual, excellent service at the organ. The principals were Miss Rose Jones, Miss K. Editha Sankey, and Miss Minnie Hackett; Messrs. Saml. Fenn, George H. Brydges, R. Percy Taunton, and Mr. Bennett.

Mr. George Halford's series of ten orchestral concerts was brought to a brilliant conclusion, in the Town Hall, on March 29. These concerts have not proved a financial success, but, artistically speaking, have aroused widespread enthusiasm, and there is every prospect that the coming series will bring its full complement of subscribers. The feature of the last concert was Miss Clotilde Kleeberg's magnificent playing of Schumann's Pianoforte Concerto in A minor, faultlessly accompanied by the orchestra.

The Birmingham Choral Union, under Mr. Thomas Facer's conductorship, gave a popular concert, in the Town Hall, on the 16th ult. There was a very poor attendance, but those present greatly appreciated the singing of the choir.



A better balance of voices is required before complete artistic results can be attained. The selection comprised several choruses from Handel's works, the part-song "How sweet the moonlight sleeps," by Leslie, and several choruses selected from Mr. Facer's cantatas. Mr. C. W. Perkins was the organist, the other artists being the St. Chad Vocal Quartet, Miss Beatrice Vernon, and Miss Eugenie Usher.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Lent performance of Gounod's "Redemption" by the Bristol Choral Society was marked by the strength, unity, and finish which always characterise the singing of this famous body of amateurs. Previous knowledge of the Trilogy and additional study enabled the singers to worthily represent the work under the direction of Mr. Riseley, the painstaking and energetic conductor. The principal vocalists were Miss Esther Palliser, Miss Barton, Miss Florence Cromey, Miss Aldersley, Mr. Dean Trotter, Mr. W. Thomas, Mr. Montague Worlock, Mr. A. E. Gough, and Mr. Maas, who discharged their duties well.

Bristol North Choral Society performed the first part of Haydn's "Creation" at its annual concert, on the 19th ult. On the 20th ult. the City Road Choral Society gave a representation of Handel's "Samson."

The Bristol Society of Instrumentalists, considered to be among the largest bodies of the kind in the Kingdom, gave its annual concert on the 2nd ult., the programme embracing Mendelssohn's "Calm sea and prosperous voyage" Overture, movements from Mozart's Symphony in E flat, the Suite, No. 1, from Sir Arthur Sullivan's ballet "Victoria and Merrie England," and Weber's "Peter Scholl" Overture. Miss Maud Riseley appeared as a solo violinist and played with marked success Max Bruch's Concerto, and Miss Rose Thomas skilfully performed Mendelssohn's Capriccio Brillante for pianoforte in B minor (Op. 22). The vocalists were Miss Kate Anderson (Bristol Scholar at the Royal College of Music) and Mr. Haigh Jackson, both residents of the city.

Stainer's "Crucifixion" was sung during Lent in the Church of St. Mary Redcliffe, where it was first heard in our city shortly after its publication.

The all too brief season of chamber concerts of Miss Lock was brought to a close on March 28, when the talented lady and her associates played works by Beethoven, Spohr, Dvorák, and Max Bruch, and Miss Lilian Havard contributed songs.

After prolonged preliminary discussion the Committee appointed to prepare a scheme for a Festival next year presented their plan to the former guarantors at the end of March, and it was unanimously decided to hold the tenth Festival in the autumn of 1899, provided a guarantee fund of £4,000 be raised before August 1 this year.

Chipping Sodbury Choral Society performed Rossini's "Stabat Mater" at the end of March, with Mrs. Woodbridge, Mrs. J. W. Trenfield, Dr. Sanders, and Mr. F. Millman as soloists.

Radstock Choral Society gave a representation of Cowen's "The Rose Maiden," on March 23. Miss A. L. Burns, Miss Wood, Mr. Wotton, and Mr. Poole were the principals.

Handel's "Judas Maccabæus" was given by Clevedon Philharmonic Society, under the direction of Mr. Edward Cook, on the 13th ult., the soloists being Miss Marion Harris, Miss Ethel Button, Miss G. Wickenden, Mr. W. Fancourt, and Mr. A. Trowbridge.

At the Spring concert of the Weston-super-Mare Philharmonic Society, on the 14th ult., praiseworthy performances were given of Handel's "Acis and Galatea" and Mendelssohn's "First Walpurgis Night." The principals were Miss Marion Harris, Miss Jean Powell, Mr. Humphrey Jones, Mr. W. Fancourt, and Mr. Montague Worlock. Mr. Cook conducted.

The Western Counties Musical Festival took place in the Victoria Hall, Exeter, on the 14th ult. The band and chorus numbered 400, under the conductorship of Dr. Wood. There were two performances, Haydn's "Creation," Parts I. and II., and Sir Frederick Bridge's "Flag of England" forming the programme of the

afternoon concert. "The Flag of England" and the same composer's cantata "The Cradle of Christ" were included in the evening concert. Sir Frederick Bridge conducted an admirable performance of his own works, and, as usual, "The Flag of England" roused the audience to uncommon enthusiasm. This is by far the most successful Festival given by the Western Counties Association.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society gave its closing concert for the season on March 28, at the Royal University Buildings. The somewhat lengthy programme consisted of Handel's "Israel in Egypt" and Mendelssohn's "Hymn of Praise," the principal vocalists being Madame Regina de Sales, Mrs. Scarff-Goodman, Miss Elsie Connolly, and Mr. Reginald Brophy. The band and choir numbered 400 performers and were, as usual, ably directed by Dr. Joseph Smith. Mr. John Horan, senior, presided at the organ and Mr. Arthur Darley led the strings.

A pianoforte recital by Paderevski took place at the New Theatre Royal, Hawkins Street, on the afternoon of March 30, and a crowded audience assembled to hear and admire the interpretation of a programme of varied character by the great virtuoso. Three Liszt-Schubert transcriptions, including the "Erl-King," Chopin's Nocturne in G minor, Polonaise in A flat, Berceuse (Op. 37), and three "little" Etudes, a Barcarolle of Rubinstein, a Rhapsodie of Liszt, and a Minuet by the gifted pianist himself were amongst the pieces performed.

On the same date Gaul's "Holy City" was performed at St. Matthias's Church, with a miscellaneous selection.

A concert in connection with the Lucia Fête was given at the Rotunda on the 4th ult., under the direction of Dr. T. R. G. Jozé. Misses Shellard, Lucy Ashton Hackett, Florence Murphy, Victoria Delaney (violin), Josephine Sullivan (harp); Messrs. Dan Jones, Chas. Jozé, J. F. Jones, and Archie Rosenthal (pianoforte) rendered a programme of excellent class with much success.

During Holy Week Bach's "St. John" Passion Music was given at St. Patrick's Cathedral, under the direction of the Cathedral organist, Mr. Chas. F. Marchant.

Herr Bast's concert took place on the 18th ult., at the Antient Concert Rooms. The eminent violoncellist was assisted by some of the principal Dublin instrumentalists and by Miss Etlinger (soprano). The programme included Rubinstein's Cantata for pianoforte and violoncello, a Fantasia on Irish airs for the same instruments, and a Suite on Irish airs for string quartet, the last two arrangements being Herr Bast's own work.

Too late for detailed notice in the present issue came the second concert this season of the Dublin Glee and Madrigal Union, at the Antient Concert Rooms, and the centenary performance of Haydn's "Creation," at Rathmines New Town Hall, announced for the 27th ult., under the direction of Mr. Raymond Revelle.

Arrangements have been completed for the celebration of the "Feis Ceoil," or Irish Musical Festival, in Belfast, during the week commencing the 2nd inst. There will be four evening concerts, under the direction of Dr. F. Koeller, and the mornings will be devoted to various musical competitions.

## MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norwich Festival Committee were responsible for a very successful concert, held in St. Andrew's Hall, on March 24, being the second of the series of three given by that body between the last and the next triennial musical festival. The principal object of these gatherings is to keep the chorus in practice and at the same time to provide entertainment of a high class for the Norwich public. Spohr's "Last Judgment" and Rossini's "Stabat Mater" were the works selected, and it may be truly said that at no previous concert has the chorus sung with greater spirit or with more intelligence. The performance reflected great credit upon the chorus-master and conductor, Dr. Horace Hill. The principal vocalists were Miss Helen

Jaxon, Madame Alice Lamb, Mr. J. Leyland, and Mr. Bantock Pierpoint, all of whom were successful with the vocal solo and concerted music. The band (led by Mr. F. W. B. Noverre) was composed mainly of the Norwich Philharmonic Society, strengthened here and there by importations from London. Dr. Bunnett did useful work at the organ.

The usual Good Friday performance of "The Messiah" took place in St. Andrew's Hall, Norwich, on the afternoon of Good Friday, organised by Drs. Bunnett and Hill for the benefit of the local charities. The popularity of the oratorio was again proved by the large audience present. The large majority of the festival chorus and members of the Philharmonic Society give a very practical bent to their charitable feelings by singing and playing on these occasions without fee or reward, except such as their good actions may bring them, and it is pleasing to record that their part of the performance was highly commendable. The principal vocalists were Miss Lillian Coomber, Miss May Seiber, Mr. Emlin Jones, and Mr. Arthur Strugnell. Dr. Hill conducted, while Mr. F. W. B. Noverre led the band and Dr. Bunnett presided at the organ.

Following the customary practice of having an elaborate musical service at Eastertide, the Dean and Chapter of Norwich Cathedral arranged for the performance of Parts I. and II. of Gounod's "Redemption," which were accordingly sung on the afternoon of the 15th ult., in the presence of a congregation which completely filled the spacious nave of that edifice. The solos were most reverently and artistically sung by members of the Cathedral choir. The chorus, numbering about 200 voices, was mostly composed of church choirs drawn from different points of the diocese. A capable band of fifty performers, resident in the diocese, played the accompaniments with more than usual refinement. Dr. Bates, the Cathedral organist, may be congratulated upon the success which he took so much pains to achieve.

At Ipswich a wise step has been taken by the amalgamation of the local choral society and the Nonconformist Choir Union, for by such a junction of forces a better and stronger body of choristers is brought together. The initial venture of the combined forces was Handel's "Israel in Egypt," a work which was sufficient to try the mettle of any choral society. Fortunately, Ipswich possesses a conductor in the person of Mr. B. H. Burton, a musical enthusiast, who spares neither time nor trouble in bringing to a successful issue any work he takes in hand. Nothing but praise can be accorded for the excellent performance of "Israel," on the 1st ult., under his guidance. A very capable band of sixty performers, led by Mr. F. B. Smythies, left nothing to be desired in regard to the accompaniments. Miss Agnes Nicholls, Miss Sarah Davies, Madame Marian McKenzie, Mr. Iver McKay, Mr. Bantock Pierpoint, and Mr. F. W. Dalby proved themselves to be capable soloists.

The St. Margaret's Choral and Orchestral Society, Ipswich, with the assistance of some members of a similar body from Woodbridge, gave a concert in the Lecture Hall, on March 24, when Hamish MacCunn's cantata "Bonny Kilmeny" and Mendelssohn's 42nd Psalm were the two principal pieces. Both received a careful and successful interpretation under the conductorship of Mr. James Price. Miss Hilda Alexander, Miss Maude Richardson, Mr. A. G. Scales, and Mr. E. W. Dalby took the principal vocal parts, the accompaniments being played by the orchestra of the Society.

With a band and chorus numbering about 100 performers, Haydn's "Passion," or "The Seven last Words," was rendered in the Parish Church, Lowestoft, on the evening of Good Friday, in the presence of a congregation of about 1,500 persons. Mr. H. D. Flowers conducted a very satisfactory performance, with the help as principals of Master James McBean, Miss A. Mills, Mr. Sydney Mannering, and Mr. J. H. Brockbank. Mr. A. S. Coote Suggit led the band.

The Association of Village Choirs of North-West Norfolk held its first annual competition in the Town Hall, Hunstanton, on the 16th ult. There were six competitions, and so close in order of merit were the competing choirs that the examiners, Dr. Bates (Norwich Cathedral) and

Dr. Alan Gray (Trinity College, Cambridge), found considerable difficulty in making their awards. In speaking to a vote of thanks passed for his services, Dr. Bates said the result of the competition was decidedly encouraging, and that much good would result from the work of the Association.

The Watton Amateur Choral Society gave a concert, on the 14th ult., in the Wayland Hall, for the benefit of the Victoria Cottage Hospital. Thanks to the efficient efforts of Miss A. L. Wood, who has been training the choir, the members sang several part-songs in good style.

The Kirkley Madrigal Society gave its fourth concert, in the Lowestoft Pier Concert Room, on the 13th ult., conducted by Mr. Philip Chignell, the accompaniments being played by Messrs. H. D. Flowers and A. C. Kemp. The choir numbered about forty-five voices, and several glees and part-songs were rendered with spirit.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 13th ult., at the first University Graduation ceremony held in the new McEwan Hall, Matthew Shirlaw was presented by Professor Niecks for the degree of Mus. Bac., Edin.—the first degree in music granted after examination by any Scottish University. Mr. Collinson, the newly-appointed organist to the University, gave a recital during the hour which preceded the ceremony.

The end of our musical season brings the usual harvest gathered by the various minor choral societies; and it is very gratifying to observe that so many are at work and show such enterprise and ambition as can be seen in the following list of works given during the past month—some of them with orchestral accompaniment:—Stainer's "Crucifixion" (St. Michael's, 7th; Free High and St. James's, both on 8th ult.); Mendelssohn's "O, come let us sing" (Greenside, 6th ult.); Cowen's "Rose Maiden" (Broughton Place); "Hymn of Praise" (Lauriston Place, March 31; Davidson Memorial, March 28; United Choirs of St. Mary's Cathedral, 14th ult.), &c.

A peculiarly delightful and important recital was that of "The Messiah" given by the children's choir of South Morningside Free Church. Mr. W. Campbell is heartily to be congratulated on the result of his work. The tenor and bass parts were sustained by older friends, some of them Choral Union members.

On the 9th ult. the pupils of the Choral Union scheme for feeding its ranks with properly prepared members gave their annual concert in the Music Hall to a large and enthusiastic audience. The first part of the programme consisted of a selection from "The Messiah"; the second part was miscellaneous. In both parts the solos were undertaken with entire acceptance by members of the class which is so well trained by Mr. James Dowie.

Mr. Borthwick's choir may be looked on as a new combination, although it is the immediate outcome and successor of an older association. It gave a successful performance of the "Creation" in the Literary Institute, on the 25th ult.

Mr. Lingard's Ladies' Choir closed its eighth session with a concert in the Freemasons' Hall, at which the principal work was Dr. Vincent's "Little Mermaid." Vocal and instrumental solos, &c., eked out a programme which gave evident pleasure to a good audience.

Besides the "Hymn of Praise," which, with elaborate preparation, full orchestral accompaniment, and the entire symphony in its rightful place, attracted a very large congregation to the Cathedral, on the 14th ult., the united choirs made the most important contribution of the month to music in Edinburgh, when, following up last year's initiative, the "St. Matthew" Passion was given in the Cathedral, on the evening of the 1st ult. The beautiful building was packed in every corner by a multitude who listened in solemn quietness as the wonderful work unfolded the story of the Passion in the only environment suitable or even possible for its proper rendering. Mr. Gledhill sang the arduous tenor work of narration with conspicuous care and a fine taste which ensured the gratifying success he achieved. Mr. Collinson conducted.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE appearance made by the pupils of the Glasgow Athenæum School of Music, on the evening of March 25, was so excellent that a record of the doings at St. Andrew's Hall may be fairly claimed. It was the eighth annual concert in connection with Principal Allan MacBeth's prosperous Institution, and the function serves periodically to show the general working of the School. The concerts are, moreover, part of the educational course. Mr. MacBeth, who conducted the one under notice, had, as usual, devised an interesting programme, which included Mendelssohn's Pianoforte Concerto (No. 2) in D minor and De Beriot's Seventh Violin Concerto. Each of the three movements pertaining to those familiar compositions fell to a different (lady) student, and it should be at once said that the experiment was amply justified by its wonderfully artistic success. Various organ solos and songs were contributed during the evening, and the orchestra, which included over thirty lady violinists, showed a distinct advance on any previous experience in regard to fulness of tone, firmness of attack, and careful attention to the *nuances*. On March 29 the Glasgow Glee and Catch Club gave its annual concert, under the direction of Councillor George Taggart. The pieces included Stevens' "Cloud-capt towers," Horsley's "By Celia's arbour," Genée's droll "Italian salad," and Wainwright's "Life's a bumper," the rendering of all the numbers being marked by real artistic perception. On the evening just named the Partick Choral Society gave a recital of the "Spring" section of Haydn's "Seasons," as also selections from Handel's "Samson." Mr. Terras's interesting choir is a welcome feature in our musical life.

The event of the season was reserved for the evening of March 30, when Dr. Joachim's famous Quartet appeared in the Queen's Rooms. "Society" turned out in large numbers to hear the combination in Mozart's Quartet in G major, Brahms's Op. 51, No. 2, and Beethoven's great B flat Quartet (Op. 130). It may, however, be doubted if a large majority of the audience had any idea of what the function was all about! Unfortunately, it is no secret that chamber music in the "second city of the Empire" has fallen upon evil days. But warm thanks are due to the promoters of the concert for affording a treat as rare as it was artistic. On March 31 the members of the Glasgow United Young Men's Christian Association Choir gave a good performance of Handel's "Samson" in the City Hall. The Choir numbers some 500 voices and is under the skilful direction of Mr. R. L. Reid. On the 4th ult. Stainer's "Crucifixion" was given in Free College Church by a choir well trained by Mr. J. Crossland Hirst, the organist of the church; and on the previous evening Stainer's impressive and popular work was rendered after the close of the usual service in Helensburgh United Presbyterian Church. At the second concert for the season of the Largs Choral Society, Mendelssohn's 42nd Psalm and Gade's "Erl-King's Daughter" were performed; and on the 6th ult. the choir of Lansdowne Church gave, amongst other things, Gounod's "Gallia," a work which ought to be heard oftener than conductors evidently care to bring its musically strains under notice.

It is to be hoped that the Glasgow Choral Union will be able to arrange for an annual performance of Bach's "St. Matthew" Passion in the Glasgow Cathedral. The work was given in that venerable edifice on the 6th ult., when the attendance was again very large. A singularly fine performance was accorded the oratorio, and the accompaniments were in the good hands of the Glasgow Amateur Orchestral Society, aided by a contingent of professional players. The soloists comprised Misses Jenny Taggart and Thornton, Messrs. T. Hendry Brearley and John Browning; Mr. W. H. Cole led the orchestra, Mr. Luther Hall was at the pianoforte, Mr. Bradley conducted, and, during an interval, Dr. P. Macadam Muir, the minister of the Cathedral, gave a short and appropriate address on Passion music as an act of solemn worship.

Glasgow musical folks are highly interested in the appointment which Mr. John B. McEwen, M.A.—"a town's boy"—has secured at the Royal Academy of Music,

London—that of Professor of Harmony. Mr. McEwen is an Academy student, a "Charles Lucas" medalist, and has acted as sub-professor to Dr. Prout. Mr. McEwen has also earned laurels on the teaching staff of the Glasgow Athenæum School of Music.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE customary Spring visit of the Royal Carl Rosa Opera Company terminated on the 16th ult. During the four weeks thus covered the traditions so intimately associated with the Royal Court Theatre at such a time have been to some extent preserved. It was formerly in the regular order of things that the most important new works for the coming season should have their first footing on the boards of what was then the special property and home-stand of the Rosa organisation, and following in such a sequence now has to be recorded the production of Sullivan's "Martyr of Antioch," the revival of Mendelssohn's "Son and Stranger," and the doing into English of Wagner's "Tristan and Isolde." The first-named, plus the familiar "Highland Message" ("Thou'rt passing hence") and the beautiful chorus "Wreaths for our graves," created a considerable impression; but whether the rehabilitated composition will have taken a new lease of life or not remains to be placed in more distinct evidence. The Mendelssohn operetta was highly interesting and acceptable, and Wagner's great work had been so judiciously pruned and fitted to the proportions of the stage of the provincial theatre, that results followed which were as satisfactory as might be expected. Old favourites, such as Wallace's "Maritana," and things new to Liverpool, as, for instance, MacCunn's "Diarmid," went to complete the scheme of the month's engagement, which, however, failed to rouse the proverbial apathy of a Liverpool audience to anything like enthusiasm.

The closing concert of the Philharmonic Society was devoted to the "St. Matthew" Passion of Bach, of which a performance of general acceptance was given on March 25, under Mr. F. H. Cowen. There have been no other great choral performances in Liverpool since our last record except two on Good Friday. One of these was the customary "Messiah," given free to the poor, under Mr. H. A. Branscombe, and Gounod's "Redemption," by the Musical Society, under Mr. D. O. Parry. Both took place at St. George's Hall.

There have been held during the past month some important meetings connected with various religious denominations in this city. Of these may be named as of leading interest one which was termed a Welsh Musical Festival, in Pembroke Baptist Chapel, when a choir of 500 voices rendered a selection of hymns and chants, under the conductorship of Messrs. J. T. Jones, A. R. Thomas, and D. Davies. Another somewhat similar gathering took place at Great George Street Chapel, the Welsh Congregationalists being to the front with about 600 singers, under Messrs. D. W. Lewis and T. R. Jones. Local Eisteddfodau have been held in Birkenhead, Chester, Rhyl, and various other centres in North Wales.

The Società Armonica gave an excellent concert on the 6th ult., under Mr. V. Akeroyd, the leading number of the programme being Schumann's Symphony (No. 2, in C). The Wirral Amateur Orchestral Society closed its sixteenth season, under Mr. E. Schiever, with a unique programme, in which Fuchs's Serenade for strings and horns and Saint-Saëns's Septuor for pianoforte, strings, and trumpet found a place. Yet another orchestral society has been formed in the locality of New Brighton, and it bids fair to be a success under Mr. Theodore Lawson. The Liverpool Orchestral Society has terminated a highly successful season with the usual ladies' concert. At the orchestral concert of the College of Music, given at the end of the Spring term, Mozart's Symphony in E flat was very well performed by about forty of the students, under Mr. Courvoisier.

Too late for notice at present, a performance was promised by that unique organisation, the Goossens Choir, for the 26th ult.



In our notice last month of the recent performance of Gounod's "Faust" at Southport, the name of Mr. J. C. Clarke should have been given as conductor. The Society in question—the Southport Choral—also gave Handel's "Messiah," under Mr. Clarke's direction, on Good Friday.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In all our provincial towns the musical season coincides with the winter months. A survey of its activity and results may therefore be most usefully made when the lengthening days of Spring and the increasing charm of outdoor life draw us away for a time from the concert-room. There are many reasons why this year the review must be specially interesting. A period of trial has been successfully passed in the life of institutions which had suffered greatly through supineness of management and the consequent waning of interest. Happily, fresh vigour has revived the public goodwill, and has tided us over the difficulties which caused some doubt as to the continuance of some of our chief undertakings. A spirit of hopefulness has also been strengthened by the evidently widening circle of earnest students of serious music, by the increasingly discriminative judgment shown, and the obviously independent estimate formed as to any real merit either in the fresh works produced or as to the adequacy of their rendering. The history of any art has repeatedly shown how far more reliable and trustworthy is the broad verdict of the general public than the lightly and hastily uttered opinion of those who may have barely emerged from tutelage which has left their opinions in a somewhat raw state, swayed by partisanship and by prejudices not yet shaken off. The evidence of the past three years shows that music here no longer depends upon patronage either of the leisured classes or of those who assume to tell us what to admire and what to condemn, but upon the wider and far more stable basis of an ever-growing general appreciation of the width of its domain and the power of its appeal.

Necessarily, in any estimate of our present position our thoughts turn first to those orchestral concerts which—while they must not be supposed to be everything to us—still are the most important of our undertakings, and have done much to familiarise us with a class of music with which our purely local societies are unable to grapple. A great deal of nonsense has been talked and written about our indebtedness to the enterprise which established an efficient orchestra as a more or less resident organisation here. It is absurd to suppose that Manchester alone could have remained stagnant during the last half-century, during which, in every corner of the land, such vast progress has been made. Everywhere music has been brought within the reach of all classes of the community, and has been popularised to a degree which not even the most sanguine of its older lovers could have looked for.

And the great success of the Thursday evening gatherings during the last two seasons has been all the more gratifying because of the evidence afforded of the rapid growth of a higher taste and of a keener judgment. There has constantly been the prompt and enthusiastic acknowledgment of any unusual excellence; and Mr. Cowen has repeatedly had to acknowledge the plaudits which have greeted the performances of the band which he has so zealously disciplined and revived. With the material at his command he has done wonders; no man living could have done more. He has not had simply to travel through the country giving one set of pieces everywhere; but has had adequately to prepare at least twenty different programmes, and has often been too liberal and given us too full a meal. But, however competent a chief may be, he must have efficient assistance; and the pecuniary success of the past two seasons, coupled with the encouragement which his audience has never stinted, should lead to a strengthening of the strings of the band and to the surmounting of any difficulty which may arise whenever inevitable questions as to the provision of extra aid present themselves. Further, the conductor wisely upholds the dignity of those who respond to his baton, and claims the same respect for his band—which really forms the great attraction—that is yielded to every soloist, instrumental

or vocal. As one instance of his boldness in taking upon himself due responsibility, I may allude to the Christmas performances of "The Messiah," when Mr. Cowen refused to commence the prelude to "Comfort ye" until the late-comers were seated. In past years the onus has been shirked by the conductor and thrown upon the singer. The choral nights, too, have had more attention than of old; and Mr. Wilson's preparation of his choir, together with a resolute weeding out of incompetent members, has led to more than one performance of striking merit, notably that of "Elijah." In connection with choirs, it is impossible to pass over without remark the growing ability and sonority of Mr. Lane's Philharmonic Society; for a lack of sympathy with oratorio had greatly lessened our opportunities of listening to those massive choral works which are, and ever will be, so dear to Englishmen.

Next in interest to the increasing popularity of orchestral music is our delight in the enthusiasm with which the efforts of Mr. Brodsky, at the Concert Hall, and of Mr. Fuchs, at the Schiller Anstalt and elsewhere, have been greeted. So many attempts have been made to create here a circle of lovers of chamber music that the instant response made to recent efforts has been as surprising as gratifying. During many years heavy losses have attended all endeavours, and no one could have expected so great a change as has enabled Mr. Brodsky each season to hand over to the Royal College a substantial sum (and this year close upon £100), to be devoted to aiding the poorer and more promising students to continue their pupillage.

It has not been through lack of sympathy that more frequent reference has not been made to the regular Saturday evening recitals at the Town Hall by Mr. Pyne, the Corporation and Cathedral organist. In no city have the audiences at such gatherings been larger or more intelligent. Dr. Watson's vocal society retains its popularity and continues to present that unaccompanied choral music which requires careful finish and due variety of expression, but which, through the growing indisposition of amateurs to submit to regular and frequent practice, we now so seldom hear.

The annual record of the doings of the Royal Manchester College of Music must be deferred till the close of the Summer session, but there is no doubt of its being as hopeful and gratifying as any part of the foregoing report.

#### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE performance of Edward Elgar's "King Olaf," by the Newcastle and Gateshead Choral Union, on March 31, briefly referred to last month, was a great success in every way. The work itself is undoubtedly one that improves upon acquaintance, and its performance on this occasion was adequate in every respect, the most conspicuous feature being the admirable singing of the large chorus of 400 voices. Evidently much care and attention had been bestowed upon the preparation of the work so far as the choir was concerned, and much credit is due to Mr. James M. Preston, the conductor, for the successful result of his labours in this respect. It is, perhaps, too much to expect equally successful results from the orchestra at these and other similar concerts, as the performers are gathered together from all parts of the Northern counties and have to manage as best they can with a single rehearsal. Nevertheless, it is remarkable what excellent results are obtained under such circumstances, and very much to the credit of all concerned. The principal vocalists were Madame Marie Duma, Mr. James Leyland, and Mr. Albert Archdeacon, all of whom acquitted themselves most satisfactorily. In bringing forward such works as "King Olaf" the Choral Union is doing a service of inestimable value to the cause of music in this locality, and the action of the committee and the discrimination shown in this respect cannot be too highly commended.

Very successful also was the performance of Gounod's "Redemption" in the Royal Assembly Hall, South Shields, by the South Shields Choral Society, on March 30. Much disappointment was experienced by the absence, owing to indisposition, of Mr. Watkin Mills, who was to have sung

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the part of the Bass Narrator, but his place was most ably filled at very short notice by Mr. W. Tone Allen, a member of the Society. The chorus and orchestra, numbering in all about 200 performers, did excellent service; but the chief honours of the evening fell to Madame Marie Duma, whose singing of the beautiful soprano solos "From Thy love as a Father" and "Lovely appear" was beyond all praise. Mr. James Leyland also gave a satisfactory account of the tenor music. Miss A. Smith presided at the organ and Mr. M. Fairs conducted. This concert brought the Society's fourteenth season to an end. During the fourteen years of its existence it has been the means of introducing to the people of South Shields a large number of important standard and modern works for voices and orchestra, to the great advantage of music generally.

Sterndale Bennett's "Woman of Samaria" was performed with admirable effect at St. Thomas's Church, Sunderland, on Good Friday, by the choir, with a little outside assistance in the solo parts. Mr. George F. Vincent, the organist of the church, presided at the organ.

Rossini's "Stabat Mater" was sung at St. Michael's Church, Newcastle, on Palm Sunday, and Stainer's "Crucifixion" was heard in several churches in this locality during Holy Week. At the Cathedral, Newcastle, Haydn's "Passion" music was given, with Mr. Jeffries at the organ, and at Elswick Road Wesleyan Chapel there was a performance of Gounod's "Redemption."

#### MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

DVORÁK'S "Stabat Mater" and Mendelssohn's "Lobgesang" were performed at the concluding concert of the Sacred Harmonic Society, under the direction of Mr. Henry J. Wood. The former work had not been heard in this city before. Mr. Wood's zealous direction of the rehearsals bore good fruit at the performance, resulting in a balance and tone in the chorus which were most creditable to the Society and its conductor. The soloists were Madame Marie Duma, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. Dan Price. In the symphony to "Lobgesang" the orchestra repaid Mr. Wood's insistence on extra rehearsals with a truly brilliant rendering.

The indisposition of Mr. Willy Hess caused the postponement of Miss Cantelo's last classical concert to March 28 and the engagement of Señor Arbos, Mr. J. Holme, and Mr. Whitehouse, who, with Miss Cantelo at the pianoforte, made a strong combination. The programme included Mendelssohn's C minor Trio, Schumann's Pianoforte Quartet (Op. 47), Rubinstein's Sonata (Op. 18) for violoncello and pianoforte, and Christian Sinding's Sonata (Op. 27) for violin and pianoforte. The latter is little known here, and as rendered by Señor Arbos and Miss Cantelo received every mark of appreciation. Mr. Whitehouse is an established favourite here, and his playing of Rubinstein's well-known sonata was much enjoyed.

Messrs. G. Ellenberger and Edwin Thorpe's chamber concerts are well established, and their concluding concert, on March 31, will keep alive anticipation of next season's work. The pianist was Miss Ellenberger, and with Mr. Thorpe she gave a very artistic rendering of Beethoven's Sonata in G minor for violoncello and pianoforte. Her solos were Prelude, Impromptu, and Etude by Chopin; Dvorák's "Dumky" Trio (Op. 90), given for the first time a few months ago, was repeated, with signs of growing appreciation on the part of the audience of this remarkable and fascinating work. Mr. Ellenberger's violin solos were the Adagio (arranged from the Suite in D) by Bach and some Germanic Dances by Kreuz, which were much enjoyed.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Good Friday musical performances have become quite an institution in Sheffield and the surrounding district, the number this year having been considerably in excess of last year's record. Stainer's "Crucifixion" appears to be the most popular work, its high musical worth and the

appropriate character of the theme rendering it particularly suitable for Good Friday representations.

"The Crucifixion" was performed on Good Friday by the Ranmoor Vocal Society, under Mr. J. C. V. Stacey; at St. Paul's Church, Sheffield, under Mr. J. W. Renshaw; at Ebenezer Wesleyan Chapel, Sheffield, and at Eyam, Derbyshire, under Mr. J. W. Froggatt.

The Passion music from Benedict's "St. Peter" was sung at St. Philip's Church, under the direction of Mr. J. Beaumont. The beautiful and appropriate music was performed by the choir of the church with much devotional feeling and expression.

On the same day, Good Friday, the Attercliffe Zion Choral Society gave "Elijah," with a chorus of about 100 voices. Mr. W. W. Chisholm conducted, and an adequate performance of the oratorio was the result. The principals were Madame Norledge, Miss Whitehead, Mr. M. Tomlinson, and Mr. Alfred Shaw. Mr. G. Kitching led the band and Mr. J. A. Rodgers was organist.

Mauder's "Penitence, Pardon, and Peace" was also performed at St. Mark's Church, Sheffield, and at the Wesley Chapel, Fulwood.

The Brincliffe Musical Society gave the closing concert of a successful season on the 15th ult. The novelty of the programme was Mackenzie's music to "The Little Minister," which was admirably played and warmly received. Works by Berlioz, Mendelssohn, Weber, and Sullivan completed the programme. Mr. J. H. Parkes conducted.

"Elijah" was performed, on the 19th ult., by the Sheffield Choral Union, under Mr. S. Suckley. The principals were Mrs. Marshall, Miss Amy Skerritt, Mr. Hirwen Thomas, and Mr. T. C. Fagg. Mr. J. H. Parkes led the band and Mr. Clough was organist. This excellent Society always makes a feature of its chorus-singing, and in Mendelssohn's work the members did both the music and themselves ample justice. In view of so pronounced a success in oratorio, it is to be hoped the committee will decide upon similar works at the Society's concerts next season.

Gadsby's "Lord of the Isles" was performed on the 21st ult., by the St. Peter's (Abbeydale) Choral Society, under the direction of Mr. Wm. Gadsby.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

CONCERT-GIVING seems to be a practical impossibility, so far at least as the West Riding is concerned, after Eastertide. One result of this is that during the fortnight before the holidays there has been at Leeds an unusual quantity of music. A considerable proportion of this has been connected with the penitential season of Lent, which is now more and more observed by special services in our churches, at which works appropriate to the time are given. The Leeds Parish Church has been a pioneer in this respect, as in many others, and two of its many extra Lenten services have been of a specially musical character. On March 21 Bach's "Passion" (according to St. Matthew) was given, following a precedent that has obtained for many years past. The singing of the chorales was perhaps the most striking feature in the performance, in which Master G. Parker (a clever choir boy), Miss Edna Thornton, Mr. Brearley, Mr. Browning, and Mr. Kennedy were the principals; Mr. Ivor Atkins, the recently appointed organist at Worcester, representing the orchestra, and Mr. Alfred Benton conducting. On the 4th ult. Dvorák's "Stabat Mater" was the work given. On this occasion a full orchestra was employed, which had this absurd result, that the splendid organ belonging to the church, being tuned to the normal diapason, must be silenced, and a very inferior substitute of the American variety employed. Certainly the Parish Church will benefit by the general adoption of the lower pitch, though the theory that a sudden change of pitch affects a choir for the worse is strikingly refuted by the equal excellence of the chorus singing at these services, whether at the low pitch in Bach or the higher one in Dvorák. The principals in a performance of uncommon all-round excellence were Miss Ada Beecroft, Miss Isa Frood, Messrs. Brearley and Browning, with Mr. Alfred

Benton as the conductor. On the 1st ult. a very interesting revival of Graun's Passion music took place at St. Chad's Church, near Leeds. Here again the material was entirely home-made; the principals, Master John Hall—a remarkably capable treble, by the way—Messrs. Gaunt, Barnes, and Knowles, as well as the chorus, being simply members of the ordinary choir. That they were equal to their task was evidenced by a very smooth performance indeed, with which Mr. H. Percy Richardson's sympathetic accompaniment on the organ had much to do. C. L. Williams's cantata "Gethsemane" was the subject of a similar service at Emmanuel Church, and indeed, from the three Yorkshire Cathedrals of York, Ripon, and Wakefield, to the more ambitious parish churches in the dioceses, there have been many such musical recognitions of the season.

On March 23 a very fine and peculiarly sympathetic performance of Brahms's "German" Requiem was given, under Dr. Stanford's conductorship, at one of the Leeds Philharmonic and Leeds Subscription joint-concerts. It was followed by Dr. Parry's setting of Pope's "Ode for St. Cecilia's Day," written, it will be remembered, for the Leeds Festival of 1889. It was sung with vigour and expression under the composer's conductorship, and only lacked a little steadiness and restraint in the matter of speed to be quite first-rate. The principals, both excellent, were Miss Palliser and Mr. Kennerley Rumford. On March 29 the Leeds Symphony Society gave a concert. Though an amateur body, considerable musicianship was shown in a programme which included Beethoven's First Symphony, one of Mozart's pianoforte concertos (with Mr. C. Wilkinson as pianist), and overtures by Max Bruch, Sterndale Bennett, and Gounod. Mr. Elliott was both leader and solo violinist, and Mr. A. E. Grimshaw conducted very ably. Mr. Grimshaw and Mr. Bernard Johnson gave, on the 6th ult., at the Public Art Gallery, a recital of music for two pianofortes that had the interest of novelty, apart from its intrinsic merits. They played in thoroughly musicianly fashion pieces by Mozart, Schumann, Liszt, and Saint-Saëns; Miss Enid Grimshaw varying the programme pleasantly with her songs. During Easter week the Leeds Amateur Operatic Society gave a musical entertainment of a less exacting description in the shape of "Falka," which they played to crowded audiences at the Grand Theatre. The cast was efficient, and easily fulfilled the small histrionic demands of comic opera; but the main features of the production were the good chorus-singing and the excellent *ensemble*, for which the conductor, Mr. Waithman, and the stage manager, Mr. R. P. Oglesby, were severally responsible.

At Bradford the last flicker of the musical season took place on March 25, when Gounod's "Redemption" was given by the Festival Choral Society. Miss Agnes Nicholls, Miss Florence Oliver, Mrs. Powell, Messrs. Sandbrook, Leyland, and Uttley were the principals in a good performance, conducted by Mr. F. H. Cowen with his usual ability and even more than his usual energy. At Huddersfield, on March 22, the Subscription Concerts came to an end, the fine band of the Grenadier Guards supplying a programme of more artistic character than is usually associated with military bands. A highly interesting revival of Handel's seldom-heard oratorio "Jephtha" took place at Pudsey, on March 28, under Mr. Jowett's direction. The principals were Madame Sadler-Fogg, Miss Frood, Mrs. Ramsden, Mr. Brearley, and Mr. Riley, who were one and all most capable, while the pluck and vigour of the chorus deserved great praise. The band was, as usual, the weak place. On March 22 the Keighley Musical Union gave "Elijah," Mr. Benton being the conductor, and Miss Maggie Davies, Miss Alice Richardson, and Messrs. Kellett and Andrew Black the principals. At Harrogate, Mr. Zeldenrust appeared at one of Messrs. Haddock's musical evenings on March 21, while on the 31st an exceptionally interesting programme was offered at the last of Messrs. Naylor and Gutfield's chamber concerts. Mr. Herbert Parsons gave a remarkably fine interpretation of Liszt's Pianoforte Sonata in B minor, and a violin sonata by César Franck and some variations for two pianofortes by Sinding were among the special features of the concert. One of Mr. and Mrs. Henschel's vocal

recitals afforded an evening of the purest enjoyment at the final subscription concert at Wakefield on March 24.

Though the musical products of the North and East Ridings are far below those of the more populous and more vocally inclined West Riding, there is something to be recorded of their doings, and still more is promised in the near future. "Elijah" was given by the York Musical Society on March 29, under Canon Hudson's conductorship. The title-role was taken by Mr. A. H. Gee, the other principals being Miss Gertrude Hughes, Miss Hannah Jones, and Mr. Gwilym Richards. The Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave, on the same date, Dvorák's "Stabat Mater," which has had a singular vogue in Yorkshire since it was given at the Leeds Festival of 1895, indicating that even the best music can make its way into popular esteem if only time be allowed it. With it were associated Schubert's "Unfinished" Symphony and Mendelssohn's "Hear my Prayer," and the principals were Miss Alice Simons, Miss Muriel Foster, Mr. C. Ellison, and Mr. A. F. Ferguson. At Scarborough, the Choral Union, with the help of fifty voices from the Leeds Philharmonic Society, gave "Elijah" on Easter Monday, the chief soloists being Madame Goodall, Miss E. Thornton, Messrs. Brearley and Thornton, with Mr. Pitcher as conductor. The Whitby Choral Society gave Gade's "Crusaders," under Mr. Hallgate's conductorship, on March 30, with Miss Moorhouse, Mr. Reed, and Mr. Thornton as principals, and a band of more than usual dimensions, though incomplete in both wood and brass. But it is not surprising that a difficulty felt in the large West Riding towns should be accentuated in less populous places.

The Bridlington Festival, the most important Yorkshire event of the past month, which took place too late for notice in this number, is to be succeeded, on June 28 and 29, by the eighth of the musical festivals held in the little North Riding village of Hovingham. Brahms's "German" Requiem, Part I. of the "Creation," and Stanford's "Revenge" are the choral works to be given. But of even greater interest will be the appearance of Dr. Joachim, who has accepted Canon Hudson's invitation to be present, and will play the Beethoven Concerto and the Bach Chaconne. Miss Agnes Nicholls, Mrs. Burrell, Mr. J. Reed, Mr. Francis Harford, and Mr. Plunket Greene are the vocalists engaged, and Mr. Leonard Borwick will, as on several former occasions, be the solo pianist. He has chosen for his principal pieces Schumann's Introduction and Allegro Appassionata and a Mozart Concerto, the beautiful work in A major, composed in 1786. An exacting programme truly, yet the experience of former festivals under Canon Hudson's conductorship shows that it is not over-ambitious.

The good work done by Miss Wakefield at the Kendal competitions and festivals has provoked copies, and avowed imitations have been planned for two Yorkshire districts. One of these has already been started at York, on the 25th and 26th ult., too late for notice in the present issue. Prizes were offered for schools, large and small, for string quartet parties, for choral societies of both towns and villages, for male voices, female voices, and mixed choirs. Sight singing by soloists was also among the competitions, and, in the event of the meeting being deemed successful enough to call for a repetition, as it is to be hoped it may, this feature will no doubt be extended to the choral competitors. At Leyburn, in picturesque Wensleydale, a similar "Tournament of Song" is to be held on the 28th inst., organised by the Hon. Lucien Orde-Powlett and a local committee. There will be classes for madrigals, anthems, quartets, children's choirs, solo sight singing, violin solos, and string quartets, so that the musicianship of the district will be thoroughly tested.

#### MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

M. MASSENET'S "Thaïs" was revived on the 13th ult., at the Opéra, with a new ballet and an entire *tableau* added by the composer for the occasion. The ballet, a well written piece constructed on traditional lines, afforded an opportunity to Mesdames Zambelli, Robin Régnier, and

Mendès for the display of their talents; the last-named lady taking part in the capacity of singer as well as of an admired *dansuse*. The new *tableau* includes a charming duet, which was rendered with admirable effect by Mdlle. Berthet and M. Delmas. The next novelty here will be M. Rousseau's "La Cloche du Rhin," the *première* of which may be expected very shortly. Madame Flahaut, of the Liège Conservatoire, has been engaged at the Opéra for two years.

At the Opéra Comique the first representation took place, on March 23, of "l'Île du Rêve," described as an "idylle polynésienne," in three acts, the libretto from the pens of MM. A. Alexandre and G. Hartmann, the music by M. Reynaldo Hahn. The subject of this new work is taken from M. Loti's celebrated novel "Le Mariage," with its delicious exotic atmosphere pervading it; but the almost complete absence of the dramatic element in this work could not fail to make itself seriously felt on the stage. The result was a series of *tableaux*, to which the composer has furnished some very graceful and frequently, indeed, charming music, while the effect, on the whole, was somewhat monotonous—a fact for which the composer is scarcely to blame. The interpretation of the work was an excellent one, and the principal singers, Mdlle. Guiraudon and M. Clément, as well as Mesdames de l'Isle and Bernaert, and M. Belhomme, were greatly applauded. On the same evening there was a most successful revival of "Le Roi l'a dit," by Délibes, M. Danbé conducting for the last time on this occasion, previous to his retirement. M. Vincent d'Indy's "Fervaa" will be the next novelty here.

There has been quite a series of appearances of foreign artists at the Lamoureux concerts during the last few weeks. On March 20 Madame Gorlenko-Dolina, a Russian vocalist of considerable talent, interpreted a "Chanson de Berger" by Rimsky-Korsakoff and airs by Glinka and Solovieff with excellent effect. The same concert included the first performance of a symphonic poem founded upon a Flemish legend, and entitled "Sire Halewyn," by M. Tiersot; a well written work, albeit somewhat wanting in individuality. Herr Mottl was the highly successful conductor of the concert of March 27, in which Madame Mottl likewise took part, sharing the applause with her husband in her interpretation of fragments from Berlioz's "Roméo et Juliette," Schubert's "Thekla," and airs from "Le Drac," by MM. P. and L. Hillemaier, brought out some time since by Herr Mottl at Carlsruhe, but as yet unknown in the composer's native France. At the concert of the 3rd ult. M. César Thomson was the solo violinist, and greatly delighted his audience by his rendering of Goldmark's Concerto, the Adagio by Bruch, and a Passacaglia on a Handelian theme. M. Risler, the well-known pianist, also took part in this concert; and in that given on Good Friday M. van Dyck re-appeared with much success.

There was a very fine performance of M. Saint-Saëns's "Le Deluge" at the Colonne concert of March 20, with Mesdames Raunay and Planès, MM. Cazeneuve and Challet in the solo parts. "La Mort d'Adonis," by M. Leroux, an important work, already successfully produced last year at one of the Opéra concerts, was the principal number of the concert of March 27, Madame Heglon scoring a great success on this occasion. The concert of the 3rd ult., under the direction of Dr. Hans Richter, became the occasion of a series of enthusiastic demonstrations in favour of that eminent musician, who conducted a number of well-known works.

The Russian concerts given by Madame Gorlenko-Dolina have been a highly interesting feature in recent musical events here, and have greatly enhanced the reputation previously acquired by this excellent artist. At the concert given by her on March 24 the lady sang, amongst other numbers, "Cordelia's Romance," by Solovieff, and excerpts from "Roussalka," by Dargomisky, the performances also including a Suite Arménienne by Kosatchenko, who ably conducted the orchestra, and which was very favourably received. The concert given by the Russian artist on the 6th ult. was devoted chiefly to compositions by Tchaikowsky. M. Auer, the eminent Russian violinist, was the conductor, who, after an admirable reading of the Symphonie Pathétique on the part

of the orchestra under his direction, played in truly superb style the Violin Concerto in D by the same composer. A perfect ovation was accorded to the concert-giver after her rendering, with exquisite grace and refinement, of Borodine's air "Dans ton pays si plein de charme," as well as of several songs by César Cui and the Grand Duke Constantine, written to words by Victor Hugo.

Amongst the number of concerts of chamber music may be specially instanced those given by M. and Madame Weingaertner, the interesting recitals of the Norwegian vocalist, Madame Hanka Schjelderup, as well as the remarkable *séances* of M. Paul Viardot, the celebrated violin virtuoso.

M. Saint-Saëns has returned to Paris from his sojourn abroad, having brought with him the completed score of his new opera "Dejanire."

PARTICULARS have come to hand of the interesting musical festival to be held at Bergen, during the week from June 27 to July 3 next, in connection with the International Exhibition taking place this summer at the little Norwegian town. There will be six grand concert performances of choral and orchestral works, and solo numbers with orchestra, the great majority of them by living Norwegian composers, who will conduct their respective works. The programmes include the Symphony in B flat major, the Norwegian Rhapsody in C, and string quartets by Johann Svendsen; the Pianoforte Concerto in A minor, scenes from "Olav Trygvason" for soli, chorus, and orchestra, and songs with orchestral accompaniment by Edvard Grieg, as well as important compositions by Johan Selmer, Christian Sinding, Ole Olsen, Iver Holter, Schjelderup, and others. The orchestra will be that of the Concertgebouw, of Amsterdam, and the choral forces will be supplied by the united choral societies of Bergen. Amongst the soloists will be Mesdames Ellen Gulbranson, Gmür-Harloff, and Lie Nissen; Herren Lammers and Schjött.

THE draft programme of the forthcoming Leeds Triennial Musical Festival (October 5-8) has been issued. The following are the chief works to be performed: "Elijah," Mendelssohn; suite, Tchaikowsky; pianoforte concerto, Schumann; "Stabat Mater," Palestrina; Symphony in D (Prague), Mozart; "Blest Pair of Sirens," Hubert Parry; Symphony in C (No. 9), Schubert; "Alexander's Feast," Handel; the Choral Symphony, Beethoven; and a Wagner selection. In addition to the above compositions, the following novelties, written for the festival, are also announced: Cantata, "Caractacus," Edward Elgar; Te Deum, Stanford; sacred ode, "The foe behind, the deep before," Alan Gray; symphonic poem, Humperdinck; and a new cantata by Sir Arthur Sullivan, who, as usual, is the Conductor of the festival.

THE Duke of Cambridge presided at the 106th anniversary festival of the Royal Society of Musicians, at the Hôtel Métropole, on the 23rd ult. The chairman, in proposing the toast of the evening, said that as a Jubilee offering it was decided to double all the allowances. This had absorbed £7,000 of the capital, and therefore he asked his hearers to be more liberal than perhaps they had intended to be. During the evening the hon. treasurer announced subscriptions amounting to over £700. The artists who assisted gratuitously in the musical programme were Miss Alice Esty, Miss Lucie Johnstone, Mr. Walter Coward, Mr. Edward Branscombe, Mr. Albert James, Mr. Edward Dalzell, and Mr. Robert Hilton; Herr Liebling (pianoforte) and Mr. Henry Such (violin). Mr. Fountain Meen was the accompanist.

THE Chaplin Trio effectively displayed their abilities as instrumentalists at St. James's Hall on the 21st ult. Miss Nellie Chaplin played neatly and with abundant character a group of pianoforte pieces, varying in style, by Rubinstein, Schutt, and Oleson, and Miss Mabel Chaplin's taste and facility of execution as a violoncellist found scope in a sonata by Marcello and in German's "Souvenir" and "Bolero." Miss Kate Chaplin, the violinist, was heard to great advantage in Max Bruch's Concerto in D minor. The clever young artists afterwards joined in a spirited



performance of Tchaikowsky's imposing Trio (Op. 50). The instrumental works were interspersed with songs contributed by Mr. Franklin Clive, who, by general desire, repeated Mr. R. H. Walthew's "El Dorado," the composer accompanying.

Mr. J. S. SHEDLOCK gave three lectures on the Structure and Meaning of the Music of Wagner's "Der Ring des Nibelungen," at 20, Stratford Place, on March 28 and the 4th ult., by kind permission of Mrs. H. M. Cooke. The lecturer described and illustrated upon the pianoforte the principal themes, grouping them so as to assist the memory. He also gave illustrations showing various modifications of these themes and the way in which they were developed. "Nearly everyone," he remarked, "was aware that Wagner used representative themes, but only those who had studied the score understood the truth of Wagner's declaration that nearly the whole of the music of the 'Ring' was evolved from them." These lectures, which were well attended, will be repeated, by kind permission of Mrs. E. Garrett Anderson, M.D., at 4, Upper Berkeley Street, on the afternoons of the 9th, 12th, and 16th inst., a five o'clock.

The Royal Opera will open its season on the 9th inst. The season's complete repertory is as follows: in *Italian*—"Die Meistersinger," "Don Giovanni," "Figaro," "Gli Ugonotti," "Aida," "Traviata," "Trovatore," Mancinelli's "Ero e Leandro," "Barbiere di Siviglia," Boito's "Mefistofele," "Lucia di Lammermoor," "Cavalleria Rusticana," "Pagliacci," and "Rigoletto." In *French*—"Faust," "Roméo et Juliette," "Philémon et Baucis," "Manon," "Les Huguenots," Saint-Saëns's "Henry VIII," Gluck's "Orphée," "La Navarraise," "Hamlet," and "Carmen." In *German*—"Lohengrin," "Tannhäuser," "Tristan und Isolde," "Fidelio," and "Der Ring des Nibelungen." The only novelties, or quasi-novelties, therefore announced are Dr. Saint-Saëns's "Henry VIII." and Mancinelli's "Ero e Leandro," already heard as a cantata at the last Norwich Festival.

The Stoke Newington Choral Association closed its season with an eminently creditable performance of the "Hymn of Praise," at Morley Hall, Hackney, on March 28. The executive resources were equal to demands, the chorus and orchestra, over which Mr. Percy Taylor presided, numbering about 150, whilst the principals were Madame Zippora Monteith, Miss Ada Quail (in the duet "I waited for the Lord"), and Mr. William Green.

At the Church of the Annunciation, in Old Quebec Street, was performed, on Good Friday afternoon, a selection from the first act of Wagner's "Parsifal," in a manner that merits record. The part of *Amfortas* was sung by Mr. Andrew Black, the title-role was sustained by Mr. W. Gillard, and Mr. Frederic Hosking delivered the words of *Gurnemanz*. The organ, which was skilfully played by Mr. Cuthbert Hawley, was supplemented by brass instruments, and the bell motive was played on the specially made machine heard at a recent performance of this section of the work at the Queen's Hall. The "Voices in the Dome" were represented by the choir boys singing from behind the organ.

THE Berlin Felix Mendelssohn-Bartholdy Fund, whereof Dr. Joachim is the president of committee, announces the award to be made this year of two stipends of 1,500 marks each, for composition and executive art respectively, which may be competed for, as in previous years, by former pupils of any one of the State-subsidized German music-teaching institutions, irrespective of age, sex, or nationality. All further particulars may be obtained on application to the Curatorium of the Mendelssohn Stiftung, Potsdamer Strasse, No. 120, Berlin.

In St. Paul's Cathedral, Bach's "Passion Music according to St. Matthew" was, as usual, given on the Tuesday in Holy Week (the 5th ult.), and with all the accustomed solemn effect. The augmented choir, under the conductorship of Sir George Martin, numbered about 250, and the solos were safely entrusted to members of the Cathedral choir. The accompaniments to the recitatives were played on a pianoforte by Mr. Fred. Walker, and Mr. Charles Macpherson was at the organ.

THE People's Palace (Mile End) Choral Society, which is doing such good work under the baton of Mr. C. H. Allen Gill, gave a highly creditable performance of "The Messiah" on Good Friday evening, the 8th ult. Misses Ethel Newcombe and Marie Hooton and Messrs. Edward Branscombe and Arthur Barlow were quite equal to their duties as soloists, and Mr. B. Jackson presided at the organ with unflinching tact.

ONE of the most successful of the many excellent oratorio performances given in Union Chapel, Islington, took place on March 29, when Mendelssohn's "Lauda Sion" and Rossini's "Stabat Mater" were sung. The members of the Psalmody and Choral Class, under the direction of the hon. conductor, Mr. Robert Williamson, sustained the choruses, and the solos were in the safe keeping of Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Herbert Grover, and Mr. Bantock Pierpoint. Mr. Fountain Meen (organist to the chapel) played the accompaniments on Willis's fine instrument in his usual irreproachable manner.

At the recent fourth annual meeting of the Wimbledon Male-Voice Choir it was unanimously resolved that, owing to the large number of present members who are non-resident in Wimbledon, the choir should in future be known as "Mr. Henry W. Weston's Male-Voice Choir." The Society numbers at present nearly forty singing members and has had a most successful season. At the same meeting the members of the choir presented the conductor with a purse of gold and a handsome drawing-room clock, suitably inscribed, as a mark of their esteem.

THE second concert of the Ealing Choral Society was held on March 29, when a highly successful performance of Mendelssohn's "Athalie" and Rossini's "Stabat Mater" was given. The soloists were Mdle. Tietiens, Miss F. Power, Mr. H. Beauchamp, and Mr. H. Webster; Miss F. Hughes and Mr. Hanington also assisting in Mendelssohn's work. There was a full orchestra and chorus of 150 performers, who acquitted themselves admirably. The orchestra was led by Mr. S. Dean Grimson, and Mr. J. Cliffe Forrester conducted.

THE annual concert given by the British Museum Rifle Association took place at the headquarters of the corps, Chenies Street, Bedford Square, on the 20th ult., and was attended with its usual success. Amongst the vocalists who took part special mention may be made of Miss Nancy Miller, who contributed two songs with much acceptance; Miss Katie Lewis, Madame Minnie Shatel, Mr. Harrison Brockbank, and Mr. Dyved Lewys. Mr. Martin Jacoby played two violin solos with his accustomed skill, and Mr. Harry Walter accompanied.

AN important musical exhibition, the proceeds of which are to go towards the establishment of a fund for the erection of a monument to Wagner in Berlin, is to be opened in that capital on the 7th inst. It will comprise autographs, portraits, and other objects of interest in connection with celebrated musicians, many noted private collectors in different countries having sent contributions. The exhibition will remain open until August 12.

MESSRS. GREENE and Borwick gave their third vocal and pianoforte recital at St. James's Hall on March 25. Mr. Greene sang a very attractive selection of old and modern songs; and Mr. Borwick gave very fine interpretations of Beethoven's Variations and Fugue in E flat (Op. 35), based on a theme from the last movement of his "Eroica" Symphony, and Liszt's "Etude d'execution transcendante" in F minor. Mr. S. Liddle was the accompanist.

MISS GRACE WONNACOTT, pupil of Professor Klindworth of Berlin, gave a successful pianoforte recital on March 30, at the Athenæum, Camden Road. Miss Wonnacott played Beethoven's Sonata in E flat, Liszt's Ballade in B minor, and Chopin's Scherzo in B minor, the last-named being encored. The recitalist also joined Miss Margaret J. Hollick in sonatas by Mozart and Grieg for pianoforte and violin. Madame Antoinette Sterling was the vocalist.

THE conclusion of the article on "The Structure of Instrumental Music," by Mr. W. H. Hadow, is unavoidably held over owing to the unusual pressure upon our space.



UNDER the patronage of Lord and Lady Cromer, Mr. Edward Kuckey gave a concert, with the assistance of Miss Harriette Thomas, a Welsh lady and pupil of Mr. Shakespeare, at Shepherd's Hotel, Cairo, on March 19. Mr. Kuckey's performances of the *Allegretto* from Grieg's Sonata in F and Sarasate's "Faust" Fantasia displayed high artistic execution and musical talent. Miss Harriette Thomas gave much satisfaction by the way she rendered some well-selected songs.

AN opera, entitled "Phantasie," by Miss Ethel M. Smyth, is to be produced this month at Weimar, under Herr Stavenhagen's direction. A Mass in D by this gifted lady was produced by Sir Joseph Barnby at the Albert Hall some five years ago, and previous to that Mr. Manns performed some of her orchestral works at the Crystal Palace. She is a daughter of General J. H. Smyth, of the Royal Artillery, and pursued her musical studies in London, Leipzig, and Berlin.

THE Bohemian String Quartet gave its second concert this season on March 29, at St. James's Hall, in the presence of a numerous and appreciative audience. Excellent interpretations were given of Dvorák's seldom heard Quartet in C (Op. 61), Sgambati's Quartet in C sharp minor (Op. 17), and Haydn's in G minor (Op. 74).

MISS TRIXIE BARRETT announces her second *matinée musicale*, which will take place at the Steinway Hall, Seymour Street, on Monday afternoon, June 6, at three o'clock. Miss Barrett will be assisted by Miss Rasey, Miss Joy Carol, Mr. Herbert Buchanan, Mr. Albert Archdeacon, Miss Muriel Handley (solo violoncello), Mr. Paul Mahlendorff (solo pianoforte), and Mr. Frank Lambart (accompanist).

THE resignation of Mr. G. Graham Newstead from the appointment of organist and choirmaster at St. Andrew's, Lambeth, which he has held for seven years, has been marked by several tangible expressions of high appreciation.

GORING THOMAS's cantata "The Swan and the Skylark" was performed, on March 26, by the Bow and Bromley Institute Choir, under Dr. McNaught. Miss Edith Hensler, Madame Edith Hands, Mr. Gwilym Richards, and Mr. Frederic Hosking were the soloists, and Miss Gwynne Kimpton led the orchestra. The work was heard with very great satisfaction by the audience.

THE original orchestral score of Rossini's opera "Guillaume Tell" has just been acquired for the Library of the Paris Conservatoire. The manuscript was discovered by the well-known collector, M. Charles Malherbe, in the hands of a second-hand bookseller, and it was bought for the Conservatoire at the very fair price of 7,000 francs, or about £280 sterling.

MENDELSSOHN'S "Hear my Prayer" was performed on the Wednesday in Passion Week at St. Stephen's Church, Poplar, when the solo was expressively sung by Miss Edith Shapland, a pupil of Mr. Godwin Fowles, the organist and choirmaster of the church, who presided at the organ.

MR. W. H. EAYRES, the violinist, who has been laid aside for several weeks owing to severe illness, has, we are glad to say, now recovered, and is able to resume his usual professional engagements. Mr. Eayres is engaged for the approaching Musical Festival at Peterborough.

THE Kent section of the Incorporated Society of Musicians invited Dr. W. H. Longhurst to a complimentary luncheon at the Royal Hotel, Ramsgate, on the 16th ult., at which a large number of members were present. Mr. P. V. Henniker was in the chair.

THE South Place Ethical Society, Finsbury, gave its twenty-sixth and last concert of the twelfth season on Sunday, the 3rd ult., being the first anniversary of the death of Brahms, when the entire programme was selected from the works of that master.

SIGNOR ALBERTO RANDEGGER, a nephew of the popular conductor, played with remarkable success a Violin Concerto with orchestra, of his own composition, at a pupils' concert given at the Milan Conservatoire last month.

## FOREIGN NOTES.

AMSTERDAM.—Special performances in memory of Johannes Brahms, extending over three days, were given by the Maatschappij tot Bevordering van Tonkunst, on the 2nd, 3rd, and 4th ult., under the direction of Herr Julius Röntgen. The programme included the "Deutsches Requiem," the Pianoforte Concerto in B flat, the B minor Clarinet Quintet (Op. 115), the Sestet (Op. 18), the Rhapsody (on Goethe's Harz-Reise), the "Triumphlied," and a number of minor vocal pieces. Amongst the soloists were Mesdames Noordwier-Reddinguis, Marie Brema, and Julia Uzielli, Herren Joh. Messchaert, Mengelberg, Mühlfeld, and others. The undertaking was most successful in every way.

BERLIN.—The long-expected first performance of Herr August Bungert's "Odysseus," at the Royal Opera, took place on March 31, in the presence of a large audience, who received the work with every mark of favour and repeatedly recalled the composer. In marked contrast with the popular verdict have been the critical voices in the press, by whom the advent of this new post-composer of tetralogies, who, moreover, intends to erect a theatre of his own for their production, is by no means hailed with delight. The work was admirably mounted, and the performance, under the direction of Capellmeister Schalk, of Prague, specially engaged for the occasion, was an excellent one. Herr Kienzl's "Don Quixote" and Tchaikowsky's "Yolanthe" will be the next novelties at the Royal Opera.—A number of compositions by Herr Arnold Mendelssohn, a relative of the immortal Felix, formed the programme of a concert given here last month by Herr Nodnagel, with the co-operation of Professor Schmidt-Köhne and Dr. Ludwig Wüllner. They consisted of excerpts from the music-dramas "Elsi" and "Der Bärenhäuter" and a cycle of songs, all of which proved highly effective and are welcomed by many competent critics as being replete with individuality, imaginative qualities, and thorough musicianlike workmanship.—Under the curious title of "Fafner-Bund," an association has just been formed here for the purpose of producing new works by native composers, which otherwise would have but small chance of obtaining a hearing. The connection of the new Society with the familiar "Wurm" in Wagner's tetralogy is not very apparent.—Herr Schalk has been definitely appointed to a conductorship at the Royal Opera.

BREMEN.—A new opera, "Die Braut von Cypern," by Herr G. Kulenkampf, was brought out at the Stadt-Theater on the 1st ult., and very favourably received, the composer being recalled many times.—At the seventh Philharmonic concert of the season, on the 3rd ult., a new orchestral suite entitled "Carnaval," by the conductor, Herr Georg Schumann, was produced for the first time and proved a highly picturesque, humorous, and interesting work.

BRUSSELS.—M. Eugène Ysaÿe has, it is stated, sent in his resignation as professor at the Conservatoire, and will succeed the late Anton Seidl at New York. The eminent violinist's successor at the Conservatoire will probably be M. César Thompson.—Herr Weingartner was the conductor of the fifth subscription concert of the Ysaÿe orchestra last month, and met with a most enthusiastic reception both in his capacity of conductor and composer.

—At the Théâtre de la Monnaie, Miss Brema has been immensely applauded in the part of *Dalila* in M. Saint-Saëns's "Samson et Dalila," and has signed a fresh engagement for next season. The one hundredth performance of Massenet's "Herodiade" was recorded here on the 2nd ult.

BUDAPEST.—A new opera in two acts, entitled "Ninon," by the Hungarian composer Eugene Stoganovitz, was brought out at the National Theatre on March 27, and very well received, notwithstanding the somewhat banal subject of the libretto. At a concert given by the Liszt Society, on the 6th ult., the first performance took place of several new chamber compositions by Zabados, Horvath, and Dohnanyi (the latter only fourteen years of age), which were considered highly satisfactory examples of talent existing in the ranks of the younger generation of native composers.

CHRISTIANIA.—A new one-act opera, entitled "Silvio," the libretto of which purports to be a sequel to "Cavalleria

Rusticana," by the Norwegian composer Guston Borg, has been produced with great success at the Royal Opera.

COLOGNE.—The production of both parts of Berlioz's "Les Troyens," on March 30 and 31, at the Stadt-Theater, was an event of considerable artistic importance, the first complete performance of the work on any stage having been given some years ago at Carlsruhe, under Herr Mottl's direction, since which time "Les Troyens" has only been produced on one or two occasions at Paris and at Munich. The difficult work had been most carefully prepared, under Professor Kleffel's direction, and both the choruses and solo parts were excellently rendered, amongst the latter Frau Pester-Prosky, in the rôle of *Dido*, being especially admired.

FLORENCE.—Considerable success was achieved on March 28, at the Teatro Pagliano, by a new one-act "pastoral episode" entitled "Nemea," of which Signor Ernesto Coop is the composer. There are only three solo parts in the piece, which is interpolated with choruses and dances, all of which proved highly effective.

FRANKFORT-ON-MAIN.—Herr Richard Strauss conducted his new symphonic poem "Don Quixote" at the eleventh subscription concert of the Museum last month, with a success which far exceeded that achieved by the work on its recent first performance at Cologne. Herr Hugo Becker was the interpreter of the violoncello solo part, which forms an important feature in the score.

HAMBURG.—The well-known Hamburg Bach-Verein, which has rendered excellent service in the cultivation of oratorio in this town, and which has been associated with the late Hans von Bülow's memorable performances of Beethoven's Ninth Symphony, has been dissolved. The Society gave its final concert on March 22, the twenty-fifth anniversary of its foundation, when a Missa Solemnis was produced from the pen of Herr Adolph Mehrkens, who had been the conductor from its beginning.

LEIPZIG.—The new opera, "Das Unmögliche," by Herr Anton Urspruch, one of the senior professors at the Raff Conservatorium, Frankfort, was very well received on its first production here on March 29. Herr Urspruch has already become favourably known as a dramatic composer by an opera "Der Sturm," after Shakespeare's "The Tempest."—The well known musician and theoretical author, Dr. Johannes Merkel, has accepted a professorship at the Conservatorium. Herr Fritz von Bose, of Carlsruhe, has also taken over a pianoforte class at the same Institution. Herr Zöllner, for some years past conductor of the New York "Liederkrantz," has been appointed to the conductorship of the University Choral Society in the room of Dr. Kretschmar, resigned.

LINZ (AUSTRIA).—Under the auspices of the Linz Municipality, an Anton Bruckner Fund has been established for the purpose of giving biennial performances here of the Viennese master's works. The first of these took place on March 20, under Herr August Göllerich's direction, and created an amount of enthusiasm far exceeding any appreciation of the master's works during his lifetime. The works produced were the Symphony, No. 1, in C minor; the "Ave Maria" for mixed choir *a capella*, and the Grand Mass in F minor for soli, chorus, and orchestra.

MADRID.—The opera "Il Gladiatore," which obtained the first prize in the competition recently opened in Italy by M. Steiner, was produced at the Royal Theatre on March 21, with success. The composer, Signor Orfice, is one of the most talented pupils of Signor Mancinelli.—Wagner's "Das Liebesmahl der Apostel" is shortly to be produced, for the first time here, by the Sociedad de Conciertos, under Señor Gimenez's direction.

MILAN.—The Società Orchestrale opened its twentieth concert season on March 27, amongst the principal works in the programme being Svendsen's Symphony in D, the Overture to Reinecke's "King Manfred," and the "Liebestod" from "Tristan und Isolde." Signor Mascagni, who directed the performance, will be the conductor throughout the season.—Signor Verdi will, it is announced in Italian journals, shortly take up his residence in this town. The veteran composer, whose sojourn at Sant' Agata has been rendered painful by the recent death of his wife, will reside at the Hôtel de Milan, in the apartments long since named after him by the proprietor of that establishment.

—At the Teatro Lirico the first performance took place, on the 2nd ult., of a three-act opera, "Hedda," by the French composer, M. Fernand Le Borne. The libretto, rendered in Italian by Signor Amintore Galli, is a sort of paraphrase of the well-known poetic legends of "Melusine" and "Loreley," and proved not ineffective, while the music found many admirers. The composer conducted.

MUNICH.—The first performance took place, on March 29, at the Royal Theatre, of an opera, "Der tolle Eberstein," by Herr Arthur Koennemann, with considerable success. This is one of the three operatic works which obtained a prize in the competition instituted last year under the auspices of the Prince Regent of Bavaria, and the last to be performed, all of them having proved successful and having been accepted for performance at other German theatres. The fact is certainly a somewhat remarkable one and speaks well for the discernment of the jury.

Following up the model performances of Mozart's maturer operatic works given in recent years at the Residenz Theater, Herr von Possart, the excellent Intendant of the Royal theatres, is now engaged in the mounting of the charming earlier works of the master—viz., "Der Schauspieler-Director" and "La Finta Giardiniera." These will be produced entirely in accordance with the original scores, and their respective librettos are being carefully revised by Dr. Kolbeck. At the Akademie concert of March 24 Dvorák's symphonic poem "Der Wassermann" was produced for the first time here, under the direction of Court Capellmeister Erdmannsdörfer, and received with high favour, its picturesque instrumentation and the characteristic local colour imparted to the legend being especially remarked upon by the press organs. In the same concert a new violin concerto by Herr Miroslav Weber, admirably played by the composer, was heard for the first time and proved a distinctly valuable addition to the literature of the instrument for which, as might have been expected, it is moreover exceedingly well written. Madame Jessel (of Frankfort) introduced a number of chamber compositions and songs of her own composition at a concert given by the lady on the 5th ult.

TOULOUSE.—A successful performance took place last month, at the Municipal Theatre here, of an opera in four acts entitled "Jessica," the libretto founded upon Shakespeare's "The Merchant of Venice." The composer, M. Louis Dèfes, director of the Toulouse Conservatoire, was almost overwhelmed with plaudits at the conclusion of an excellent performance.

VENICE.—The remarkable oratorio "The Transfiguration," recently produced for the first time in connection with the Milan Congress of Church Music, has been performed here no less than six times during the last few weeks, with enormous and ever-increasing success. The composer, the young Abbé Lorenzo Perosi, who conducted, has had numerous applications for the production of the work in various parts of Italy.

VERVIERS.—A new opera, "Hermann et Dorothee," the libretto founded upon Goethe's well-known poem, the music by M. Le Rey, was brought out here on March 28 with much success. The composer is a pupil of Léo Délibes.

VIENNA.—The committee charged with the erection, in this capital, of a monument to Johannes Brahms have just issued a very dignified and earnest appeal to all lovers of the deceased composer for the support of the undertaking. A concert devoted to this object was given, on the 3rd ult., by Madame Alice Barbi, when a number of Brahms's *Lieder* were most admirably rendered by that gifted vocalist. —Herr Carl Goldmark has been appointed to the chair vacated by the death of Brahms in the directorate of the Gesellschaft der Musikfreunde. —Herr Gottfried Preyer, the worthy Capellmeister of St. Stephen's Cathedral, celebrated his ninety-first birthday last month in excellent health and spirits. He was born at Hausbrunn, in Lower Austria, in 1807.

WEIMAR.—The seventh Philharmonic concert of the season, on March 25, was conducted by Herr Felix Weingartner, the eminent Berlin Capellmeister, and proved an enormous success. Beethoven's C minor Symphony, Liszt's symphonic poem "Tasso," and the conductor's symphonic poem "Die Gefilde der Seeligen" (inspired by Böcklin's painting) were included in the programme.

WIESBADEN.—Herr Albert Eibenschütz, of Berlin, has

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been appointed to the directorship of the Royal Conservatorium, Herr Albert Fuchs (for the last nine years the esteemed director of the Institution) having accepted a leading professorship at the Dresden Conservatorium.

ZURICH.—The performance, at the Stadt-Theater, of a cycle of Wagner's operas, extending from the 6th to the 30th ult., and concluding with "Der Ring des Nibelungen," merits a record, considering the comparative smallness of the town, and reflects much credit upon the enterprising spirit of the management.

#### OBITUARY.

IN ANTON SEIDL, whose sudden death, from blood-poisoning, took place on March 29, in New York, the cause of the Wagnerian music-drama has lost one of its ablest, most enthusiastic, and most experienced champions. Like many of the leading orchestral conductors of the day—Richter, Nikisch, Mottl, Weingartner, Mahler—the deceased was a native of Austria-Hungary, having been born at Budapest on May 7, 1850, his family being originally German. He was a pupil at the Leipzig Conservatorium in 1870-72, and subsequently, on the recommendation of Dr. Richter, he was employed by Wagner, at Bayreuth, with other young musicians of talent, in preparing the scores and parts for the then approaching first production of the "Nibelungen" Tetralogy, in 1876. Thus young Seidl obtained that intimate acquaintance with that stupendous work and with the master's intentions in regard to it which rendered him one of the most competent of its exponents and fully justified his engagement as conductor of the forthcoming Covent Garden performances of the tetralogy. Seidl gained his first practical experience as Capellmeister at Leipzig and at Bremen, and afterwards became the conductor of the company known as the "Wagner Theatre," with whom Herr Angelo Neumann made the tour of Europe, and by whom, in 1882, the memorable first London performance of "Der Ring des Nibelungen" was given at Her Majesty's Theatre. Three years later Seidl succeeded the late Dr. Damrosch as conductor of the German opera and of the Philharmonic concerts in New York, where it is admitted on all hands he rendered yeoman service to the cultivation of musical art generally, and to the popularisation of Wagnerian opera in particular. He directed some of the Bayreuth performances in 1886, and his skilful and eminently musicianlike conductorship of the Wagnerian performances last year at Covent Garden is still fresh in the memory of opera-goers in the metropolis. But he retained his permanent engagements in New York till the last, having but recently declined the offer of a Capellmeistership at the Berlin Opera. On both sides of the Atlantic his loss is being most deeply and sincerely deplored.

We regret to record the death, at the age of seventy, of the REV. DR. WILLIAM STAINER, Sir John Stainer's only brother, which occurred at Highgate on the 9th ult. With much self-denial the deceased clergyman devoted his life to the amelioration of the deaf and dumb. He was acting chaplain of St. Saviour's Church, Oxford Street, where he ministered to those deprived of speech and hearing. He established in a number of Board Schools classes for the afflicted in whom he was so deeply interested, and also set up Homes for them in some ten centres. It is not surprising to learn that he was a man of a singularly kind and sympathetic nature.

Death has removed one of the oldest and most respected townsmen of Bedford in the person of ROBERT ROSE, at the age of eighty-four, which sad event, we much regret to record, took place on March 21. A native of Newport Pagnell, Mr. Rose settled at Bedford at an early age, where he started what has become a very flourishing music and musical instrument business, in which he was actively engaged within a fortnight of his death. Conjointly with his business, Mr. Rose, who was entirely self-taught, followed the profession of music in the town associated with the name of John Bunyan. He formed classes for the teaching of the Hullah system of class-singing, not only in Bedford, but in a great number of villages round about. Mr. Rose was for fifty years organist of St. Peter's, Bedford,

a church of some historical interest, a former organist, in 1727, being William Weale, the composer of the beautiful old Psalm-tune "Bedford," which he wrote in *triple* time, be it observed. The organ, when Mr. Rose began his duties, was a small one-manual instrument, situated in the West gallery. Concurrently with his organistship at St. Peter's, Mr. Rose held a similar post at the Wesleyan Chapel, in those "good old times" when a band was in vogue in addition to the organ, and the hearty singing of that large Wesleyan congregation was something to remember. In later years Mr. Rose was organist at St. Paul's Church, to which he devoted all his attention till increasing deafness compelled him to resign. But even then he was often to be seen singing in the choir of the church. Not only was Mr. Rose an excellent musician, but he was a splendid man of business, exceedingly methodical in his habits, very observant, interested in all he saw, buoyant in spirit, and with a clear intellect up to the last. In spite of his advanced age his geniality, activity, and youthfulness never forsook him. He leaves behind him a very precious memory. His youngest son is Mr. Henry R. Rose, who succeeded Henry Smart as organist of St. Pancras Church, and who is also a professor of the organ at the Royal Academy of Music.

With regret we record the death of JOHN BRADBURY TURNER, which took place on the 14th ult. Mr. Turner, who was born at Stockport, on September 16, 1832, was taught the violoncello by Lieutenant-Colonel S. W. Wilkinson, a well known local amateur. In 1852 he entered the Royal Academy of Music as a resident student, under Sterndale Bennett, of whom he was a favourite pupil, G. A. Macfarren, Dr. Steggall, and others, and he subsequently became a Fellow of the Institution. The deceased musician was formerly music-master at Harrow School. He graduated Mus. Bac. at Cambridge in 1865, his exercise on that occasion being a setting of Psalm 13 for soli, chorus, and orchestra. His other compositions include a cantata, "Thy Kingdom come"; an overture, and a symphony. In addition was also published a Pianoforte Trio in C minor, an admirable and effective work, which has been heard from time to time at chamber concerts. But Mr. Turner's name is best known in association with Trinity College, London, with which he had been connected for a quarter of a century. He was one of the foundation professors of that Institution, and for many years he rendered valuable and faithful service as director of studies.

The death, we regret to say, is announced from New York of STACEY GARDNER POTTS, which took place in that city on the 11th ult. Mr. Potts, who came from an old New Jersey family, was born at Trenton in 1858. He was educated for the bar, but ultimately devoted himself entirely to literary and musical pursuits. From 1881 onwards he was successively organist at various churches. Mr. Potts was one of the editors of *The Churchman*, with which he had been connected since 1893. He was also, for a time, the American correspondent of THE MUSICAL TIMES.

An excellent musician and teacher of his art, JEAN LOUIS ARISTIDE HIGNARD died on March 27, at Vernon, at the age of seventy-six. A former laureate of the Conservatoire, he made himself known during the earlier part of his career as a composer of light opera, the most successful amongst a number of pieces of this order being "L'Auberge des Ardennes," to which Jules Verne, subsequently rendered famous by his romances, had furnished the libretto, and which was brought out at the Théâtre Lyrique, Paris, in 1860. M. Hignard was highly esteemed by his numerous pupils, amongst them M. Emmanuel Chabrier, and others who have obtained distinction in musical art.

The death is announced, on the 10th ult., at Smyrna, of the Armenian composer DICRAN TCHOHADJIAN, called by his numerous admirers the "Verdi of the Orient." He was a native of Constantinople, and made his studies at Russian and French conservatoires. On his return to Turkey he brought out his first opera on an Oriental subject, entitled "Lebledidji Horhar," which had an immense vogue at Constantinople, Smyrna, Athens, in Roumania, and in Egypt.

Signor JOSEPH LI CALSI died on the 16th ult. He was one of the conductors at Her Majesty's Theatre some twenty years ago and has been a professor at the



Guildhall School of Music since its foundation. The deceased artist was in his seventy-third year.

The death is announced, on the 18th ult., at Leipzig, of Dr. OSCAR PAUL, professor in the philosophical faculty of the Leipzig University and a teacher at the Conservatorium, at the age of sixty-two. Dr. Paul, who was one of the best known personalities in Leipzig, has written a number of valuable articles on musical subjects. He was the musical editor of the *Leipziger Tageblatt* and one of the founders of the *Musikalisches Wochenblatt*.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

*We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.*

**CHELMSFORD.**—Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" were very creditably performed by the Chelmsford Musical Society, at its concert, in the Corn Exchange, on March 29. The band, led by Mr. G. H. Wilby, and chorus, numbering over 100 performers, acquitted themselves admirably under the efficient conductorship of Mr. F. R. Frye. The soloists were Miss Lilian Turnbull, Miss Minnie Cullis, Mr. Iver McKay, and Mr. John Sandbrook.

**CREWKERNE.**—The Parish Church choir, assisted by the Crewkerne Choral Class, numbering together sixty voices, gave Stainer's "Crucifixion," at the Parish Church, on Palm Sunday. Under the skilful direction of Mr. L. A. Brookes, the choirmaster and organist of the church, the work was rendered with commendable excellence. The soloists were Mr. E. H. Harp (tenor) and Mr. W. C. Howe (bass), and Mr. Percy Blake presided at the organ.

**CRICKHOWELL.**—The Crickhowell Choral Society gave Parts I. and II. of Haydn's "Creation" and a miscellaneous selection in the Clarence Hall, on the 13th ult. Mr. G. R. Sinclair (of Hereford) was the conductor, and the soloists were Miss Rosina Hammacott (soprano), Mr. Gwilym Richards (tenor), and Mr. A. Lord (bass). Mr. Donald Heins played the solo part in Saint-Saëns's Rondo Capriccioso for violin and orchestra, and Miss Hammacott sang the Jewel Song from Gounod's "Faust," with orchestral accompaniment.

**CROYDON.**—Miss Agnes I. Fennings, pupil of Mr. R. I. Rowe at the Croydon Conservatoire, gave a pianoforte recital at the Small Public Hall on March 25. The programme included Sonata Appassionata (Beethoven), two pieces by Grieg, one by Weber, three by Schumann, and two by Liszt. Miss Fennings proved herself a pianist of very considerable attainments and made promise of future advancement. The vocalist was Miss Eleanor G. Gibbs. In connection also with the Croydon Conservatoire of Music a students' concert was given on the afternoon of the 1st ult., at the Small Public Hall. The young performers displayed a high average of merit, and ten members of the teaching staff were represented by their pupils.

**DEVIZES.**—The second concert of the season given by the Devizes Musical Association took place on the 13th ult., when "The Messiah" was performed. The chorus entered into this work remarkably well, and the concert was one of the most successful that the Society has given. The soloists were Miss Stanley Lucas, Miss Lucie Johnstone, Mr. G. Perrins, and Mr. Douglas Hoare. Mr. J. Duys led the orchestra, and Mr. H. H. Baker conducted with commendable alertness and precision.

**EARLESTOWN.**—The Philharmonic Society gave an excellent performance of Sir John Stainer's "Crucifixion" in the Parish Church, on the Tuesday evening in Holy Week. The soloists were Mr. Spriggins (Liverpool), tenor; Mr. Arthur Weber (Liverpool Cathedral), bass; and Mr. P. Couless. The whole work was given in a most careful manner, under the conductorship of Mr. Henry W. Radford, organist and choirmaster of the Parish Church.

**EPPING.**—On the evening of Good Friday Stainer's "Crucifixion" drew a large congregation to the Parish Church. Mr. Donald Penrose conducted and Mr. Henry Riding was the organist.

**FELIXSTOWE.**—The Choral Society of this attractive watering-place gave a commendable performance of "St. Paul" during the past month, at the Victoria Hall, which reflected the highest credit upon Mr. Thomas Palmer, the conductor, and all concerned in the presentation of Mendelssohn's fine oratorio. The soloists were Miss Amy Sargent, Miss Kate Taylor, Mr. Samuel Masters, and Mr. Arthur Walenn, all of whom acquitted themselves admirably. Mr. F. W. Smithies led the band, and Miss Nellie Palmer deserves a word of praise for the manner in which she played the violoncello obbligato to "Be thou faithful unto death."

**FROME.**—The choir of Wesley Chapel, assisted by singers from other Nonconformist churches, gave a performance of Rossini's "Stabat Mater" and the latter part of "The Messiah," in the chapel, on the evening of Good Friday, the 8th ult. The chorus numbered seventy voices, and the fine four-manual organ was augmented by a band of twenty-eight performers. The various solos were sung by Miss M. Richards (of London), Miss Bessie Grant, Mr. E. T. Morgan (of Bristol), and Mr. W. Dodds (of Windsor), who acquitted themselves with great satisfaction. Mr. W. E. Cambridge ably presided at the organ, and the indefatigable conductor, Mr. T. Grant (organist of Wesley Chapel), is much to be congratulated.

**GLOUCESTER.**—The final concert this season of the Gloucester Choral Society took place at the Shire Hall, on the 19th ult. Madame Ella Russell made her first appearance here and both her songs were enthusiastically encored. Messrs. John Francis Barnett, Alfred Gibson, and Pezze gave a refined and finished performance of Mendelssohn's Trio in C minor, besides playing solos. Miss Olive Kennett and Mr. Charles Fry, in two amusing duologues, were honoured with double recalls, and Mr. Ernest Meads was also successful in two recitations. The choir sang two part-songs, under the direction of Mr. Higgs and Mr. A. H. Brewer, the latter also presiding at the organ.

**GREAT MALVERN.**—The Malvern Choral Society gave a performance of Mendelssohn's "Elijah" on March 30, in the Assembly Rooms, under the direction of Mr. W. Higley. The principal soloists were Miss Carrie Siviter, Miss Alice Lakin, Mr. Herbert Emllyn, and Mr. W. J. L. Higley. The performance of the band—led by Mr. F. Ward—was excellent, and the chorus gave evidence of careful training. Mr. T. J. Bovington and Mr. Burston presided at the organ.

**GUERNSEY.**—Handel's noble oratorio "Israel in Egypt" was performed in St. Julian's Hall, by the Guille-Allès Choral and Orchestral Association, numbering upwards of 200 performers, on two evenings running—viz., March 22 and 23. The soloists were Madame Mallia, Miss Edith Hands, and Mr. Ager Grover, the duet "The Lord is a Man of war" being sung by all the tenors and basses of the chorus. The large body of singers gave evident proof of the careful training they had received at the hands of their excellent conductor, Mr. John David, who may be congratulated upon a most successful result of his labours. Mrs. John Gardner rendered valuable assistance as accompanist at the rehearsals.

**HENLEY-ON-THAMES.**—Sir John Stainer's "Crucifixion" was given in Holy Trinity Church, on Thursday evening in Passion Week, by the choir, assisted by members of St. Mary's choir. Messrs. J. W. Dempster and W. Dodds (of Eton College Chapel) ably sang the solos, and Mr. J. H. Chalmers, organist and choirmaster, presided at the organ.

**HULL.**—The choral and orchestral societies of the Hull Young People's Christian and Literary Institute gave a successful concert, at the Assembly Rooms, on March 31, when the chief feature was Stainer's "Daughter of Jairus." The soloists were Miss Kathleen Mayes, Mr. C. H. Briggs, and Mr. G. W. Haller. Mr. J. A. Wakelin was the accompanist, and Mr. Thomas G. Buffle efficiently conducted the full band and chorus of 100 performers.

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**KNOTTINGLEY.**—The Knottingley Choral and Orchestral Society gave a concert, in the Town Hall, on March 30. The principal work selected being Macfarren's "May Day." Miss Alice Simons (late Parepa-Rosa Scholar at the Royal Academy of Music) acquitted herself admirably as the soloist in Macfarren's popular cantata and also in songs in the second part of the programme. The glees performed were Mendelssohn's "Farewell to the forest," Iliffe's "Come, fairies, trip it," and "The Shepherd's Chorus" from Schubert's "Rosamunde," the last-named for female voices only and with orchestral accompaniment. Mr. Mark Hill ably conducted a successful concert.

**LEICESTER.**—The Leicester Amateur Vocal Society gave its twenty-second annual visitors' evening, in the Temperance Hall, on March 29, when the chief feature of the programme was "The Jackdaw of Rheims," set to music for chorus and orchestra by William H. Speer. Other selections in an interesting scheme included Sullivan's dramatic cantata "On Shore and Sea" and Dr. G. J. Bennett's four-part song "Mary Morison." Mr. H. B. Ellis conducted, and Mrs. L. H. Parsons was the accompanist.

**NEWPORT, FIFE.**—The Newport Choral Society gave a concert in the Blyth Hall, on the 6th ult., when Mr. J. More Smieton's excellent cantata "Ariadne" was performed for the fiftieth time, with the composer as conductor. The work was produced in April, 1884, also under Mr. Smieton's baton; and so popular has it since become that its jubilee performance, under similar circumstances, is a very exceptional event. The soloists were Miss Joan P. Keddie (soprano), Mrs. Ireland (contralto), Mr. A. Kelt (tenor), and Mr. R. Chalmers (bass); while the orchestral accompaniments were efficiently rendered by an orchestra under the leadership of Mr. A. M. Stoele. At the conclusion of the cantata Mr. Smieton was congratulated upon the success which has attended the work since its first performance, fourteen years ago.

**NEWTOWN (NORTH WALES).**—Stainer's "Crucifixion" was given in the Parish Church on Palm Sunday, the 3rd ult., under the direction of the curate, the Rev. G. Roberts. The accompaniments were ably rendered on the organ by Mr. J. Macrone. The work was repeated on the 7th ult.

**PRESTON.**—The principal event of the musical season has been the performance, by the Preston Choral Society, of "Israel in Egypt," which took place on March 31. The Society was augmented by Mr. Whittaker's choir from Blackpool on this occasion, and a very fine representation was given of the massive double choruses, "The Hailstone" chorus especially being very effectively sung. With orchestral assistance by members of the Hallé band, there was a very adequate presentation of Handel's great descriptive work. The soloists were Mr. Wilde, Madame Sadler-Fogg, Mr. A. S. Kinnell, Mr. W. H. Cradock, Madame Alice Bertenshaw, and Miss Clara Broadbent. Signor Risegari conducted a most successful performance.

**RAMSEY (HUNTS.).**—The Parish Church choir and friends gave a very successful rendering of Mozart's Twelfth Mass on Good Friday. The soloists were Mrs. A. Newton, Mrs. J. Caton, Mr. Ernest Whellams, and Mr. Lawrence, all of whom sang with much acceptance. Mr. J. Legge presided at the organ and Mr. R. E. Newton conducted.

**READING.**—On the 14th ult. the local Philharmonic Society gave a performance of "Elijah," in the large Town Hall. The principal vocalists were Madame Emily Squire, Miss Jessie King, Mr. Harry Stubbs, and Mr. Daniel Price, ably assisted in the double quartet by four members of the Society, Miss Ethel Ravenscroft, Miss L. Brooksby, Rev. W. Neville, and Mr. A. W. Knill; and in "Lift thine eyes," Miss Edith King took the second soprano part. The orchestra (augmented from London) and the chorus numbered over 200, and Mr. Strickland conducted a successful performance.

**ST. ALBANS.**—A performance of Mendelssohn's "St. Paul" was given at the Town Hall, on March 24, by the St. Albans Oratorio Society. The precision and attack of the chorus throughout the work, no less than their

refined singing, reflected great credit upon the conductor of the Society, Mr. W. H. Speer. The soloists were Miss Charlotte Dickens, Mrs. E. Gentle, Mr. H. Stubbs, and Mr. Charles Tree. Mr. Stanley Blagrove led the orchestra and Mr. George Rose presided at the organ.

**TUNBRIDGE WELLS.**—The Orchestral Society of this attractive resort, numbering fifty-two performers, gave its first concert of the season at the Great Hall, on March 31. The programme was a comprehensive one, and included Bach's Suite in D, Mackenzie's "Benedictus," Schubert's B minor Symphony, and Beethoven's "Prometheus" Overture. Mrs. Adeney played the solo part in Mendelssohn's Capriccio for pianoforte and orchestra in B minor (Op. 22); Miss Ferguson was the soloist in Beethoven's Pianoforte Concerto in E flat, and Miss Helen Jaxon contributed some songs with acceptance. Mr. Frederick Hunnibell conducted a very successful and interesting concert, at which Sir Walter Parratt and Dr. Lloyd were present.

**WALSALL.**—The Walsall Institute Philharmonic Union gave a performance of "Samson," at the Temperance Hall, on March 28. The soloists were Miss Maggie Jaques, Miss Alice Laking, Mr. Charles Saunders, and Mr. Robert Carter, the last-named being well known locally. The band and chorus of about 150 performers gave an excellent rendering of Handel's fine work. Dr. Swinnerton Heap conducted with his customary ability and Mr. J. Rees was the principal first violin.

**ORGAN APPOINTMENTS.**—Mr. G. Ernest Arundel, Organist and Choirmaster to Devonshire Square Church, Stoke Newington.—Mr. F. Docksey, to Bromsgrove Parish Church, Worcester.—Mr. H. F. Stephenson, Organist and Choirmaster to Christ Church, Mitcham.—Dr. John Greig, Organist and Choirmaster to the Scottish National Church, Crown Court, Russell Street, Covent Garden.—Mr. Charles T. Turner, Organist and Choirmaster to the Horbury Congregational Church, Notting Hill.—Mr. H. E. Wall, Organist and Choirmaster to Parish Church, East Farleigh, Maidstone.

**CHOIR APPOINTMENT.**—Mr. J. S. Buxton (tenor), to Llandaff Cathedral.

#### ANSWERS TO CORRESPONDENTS.

**J. K.**—The "Dresden Amen" (the music of which can be obtained, price one penny, from Messrs. Novello and Company Limited) is used by Mendelssohn in the last movement of his "Reformation" Symphony (composed in 1829-30 for the Tercentenary Festival of the Augsburg Protestant Confession); and also by Wagner—who commenced his career as choirmaster at Dresden—in his music-drama "Parsifal." According to Johann Gottlieb Naumann, this "Amen" originally belonged to the Catholic Court Chapel, but found its way first into the Protestant churches of Dresden, and afterwards into many Evangelical-Lutheran country churches of Saxony. It subsequently, however, disappeared from most of the Protestant churches into which it had been introduced.

**J. W.**—For "melodious cantatas of the degree of difficulty of Stainer's 'Crucifixion,' suitable for performance by a church choir of forty voices with organ accompaniment," you might look at "Rebekah," by Barnby; "The Rainbow of Peace" and "The Holy Child," by Thomas Adams; "Bethany" and "Gethsemane," by C. L. Williams; "Blessed are they who watch," by Hugh Blair; and "Harvest Cantata," by John E. West.

**ALPHA.**—Schumann wrote the following Fantasias for the pianoforte: *Fantasiestücke* (eight pieces) (Op. 12), *Fantasia in C* (Op. 17), and three *Fantasiestücke* (Op. 111). Schulhoff wrote only one Sonata (in F minor) for pianoforte, which may be obtained of Messrs. Novello and Company Limited. Dr. Peace's arrangement for the organ of the Overture to "Oberon" is published by Messrs. Cocks and Co.

**J. P.**—Kummer's Trios for three bassoons and F. G. Galliard's Six Solos for bassoons may be obtained of Messrs. Novello and Company Limited, as may also those of Haydn's thirty-seven "Divertimenti" that are in print. We do not know of any early English bassoon music. Perhaps some of our readers could supply the information.

**JAMAICA.**—As you are so far beyond the reach of teachers who could give you personal tuition in harmony, we should advise you to take some lessons by correspondence from a qualified teacher, perhaps in England. You will find Stainer's primer on "Harmony" an excellent book wherewith to begin your studies.

**L. R. A. M.**—The only analysis of Bach's "Chromatic Fantasia" of which we know is that contained in one of the programme-books of the "Popular Concerts." Perhaps Messrs. Chappell and Co., 50, New Bond Street, could supply you with one in which this analysis occurs.

**ANXIOUS ENQUIRER.**—Consult "Organs and Organists in Parish Churches. A handbook relating to the custody, control, and use of Organs," by W. C. A. Blew (W. Reeves), price half-a-crown.

**C. D.**—The English rights of Fohr's "Electro-chemischer Notenschreibapparat" were acquired by Messrs. J. Wallis and Co., 133, Euston Road, to whom application should be made.

**J. B.**—Yes, Spain has a National Anthem, you will find it, arranged for pianoforte, in a book of National Anthems, authorised by the War Department, and published by Messrs. Boosey and Co.

**G. K.**—The study of the horn would not seriously affect the voice. You could obtain a first class instrument, with five crooks, for eleven guineas.

**PIANIST.**—A short analysis of Beethoven's Andante in F will be found in Ridley Prentice's "The Musician," Grade V., p. 23 (J. Curwen and Sons).

**A. Y. Z.**—Pronounce the word "live," in "live-long," as a short vowel.

\*.\* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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## DURING THE LAST MONTH.

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—The same. For Violin and Pianoforte. 3s.

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—The Songs in "Don Giovanni." Soprano. (Zerlina). Edited, with Marks of Expression and Phrasing, by ALBERTO RANDEGGER. No. 1. "Vedrai Carino"; No. 2. "Batti, Batti, O bel Masetto." Book 2. 2s.

—The Songs in "Don Giovanni." Tenor (Don Ottavio). Edited, with Marks of Expression and Phrasing, by ALBERTO RANDEGGER. No. 1. "Il mio Tesoro"; No. 2. "Dalla sua pace." Book 3. 2s.

—The Songs in "Don Giovanni." Baritone and Bass (Don Giovanni and Leporello). Edited, with Marks of Expression and Phrasing, by ALBERTO RANDEGGER. 1. "Deh, vieni alla Finestra"; 2. "Fin Ch'han dal Vino"; 3. "Madamina." Book 4. 2s.

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GERARD F. COBB.

(OP. 35.)

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The Violin.  
Tim's Grace.  
Tubbing.

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A Protest.  
A Thief.  
Auntie Nell.  
Aunt Jan.  
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## THE GLORY OF THE GOD OF ISRAEL

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COMPOSED BY

THOMAS ADAMS.

Ezek. xliii. 2;  
Isaiah lxvi. 13, 14.

LONDON: NOVELLO AND COMPANY LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato. ♩ = 84.*

SOPRANO. *f* The glo - ry of the God of Is - ra-el

ALTO. *f* The glo - ry of the God of Is - ra-el

TENOR. *f* The glo - ry of the God of Is - ra-el

BASS. *f* The glo - ry of the God of Is - ra-el, the

ORGAN. *f Gl.* *Moderato. ♩ = 84.*

*mf* came . . from the way of the east, the *p*

*mf* came from the east, the *p*

*mf* came from the way of the east, the *p*

glo - ry of the God of Is - ra-el, the

*mf Sw.* *p*

*Man.* *Ped.*

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( 1 )

way of the east:

way of the east:

way of the east: *mf* and His

way of the east: *f* and His voice.. was like.. a noise of ma-ny wa-ters,

*mf* *Gt.* *Sw.* *Man.*

of ma - ny wa - ters. *dim.*

of ma - ny wa - ters. *dim.*

voice.. was like a noise of ma-ny wa-ters, of ma - ny wa - ters. *f* *dim.*

of ma - ny wa - ters. *f* *Gt.* *dim.* *f*

*Ped.*

The glo - ry of the God of Is - ra - el *f*

The glo - ry of the God of Is - ra - el *f*

The glo - ry of the God of Is - ra - el *f*

The glo - ry of the God of Is - ra - el, the

*a tempo.*

( 2 )





ry. ry. ry. ry.

*Andante e legato.*  
*p Ch. or Gt.*

*Man.*

*poco rit.* *con molto espress.*  
*mp a tempo.*

*poco rit.* *mp a tempo.* *pp*

*poco rit.* *mp a tempo.* *pp*

*poco rit.* *mp a tempo.* *pp*

*poco rit.* *mp a tempo.* *pp*

*cres.* *ten.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*Più mosso.*

*mf* you; and ye shall be .. comfort-ed in Je - ru - sa -

*f*

you;

you;

you;

*Più mosso.*

*mf* *cres.*

*Ped.*

*p* *mf* *cres.*

lem, in Je - ru - sa - lem. And when ye .. see .. this, your

*p* *mf* *cres.*

in Je - ru - sa - lem. And when ye .. see .. this, your

*p* *mf* *cres.*

in Je - ru - sa - lem.

*dim. p* *mf* *cres.*

*Man.* *Ped.*

*f rit.* *mf*

heart shall re - joice, .. your heart shall re - joice, .. your heart shall re -

*mf*

your heart shall re -

*mf*

heart shall re - joice, ..

*mf*

your heart shall re -

*mf*

your heart shall re

*f rit.* *dim. mf*

*Tempo lmo.*

joyce. The glo - ry of the God.. of Is - ra-el

joyce. The glo - ry of the God.. of Is - ra-el

joyce. The glo - ry of the God.. of Is - ra-el

joyce. The glo - ry of the God of Is - ra-el, the

*Tempo lmo.*

*f Gt.*

*mf* came.. from the way of the east, the *p*

*mf* came from.. the east, the *p*

*mf* came from the way of the east, the *p*

glo - ry of the God of Is - ra-el, the

*mf Gt.* *Man.* *Ped.*

way of the east: and the earth..

way of the east: and the earth..

way of the east: and the earth.. shined with His glo - - ry,

way of the east: and the earth.. shined with His glo - - ry,

*f Gt.* *Tromba.* *f Gt.*



shined with His glo - ry, the earth shined . . with His glo - ry.

shined with His glo - ry, the earth shined . . with His glo - ry.

the earth shined . . with His glo - ry.

the earth shined . . with His glo - ry.

*f* Tromba. *f* *Gt.* *rit.* *mf* *Sup.* *Ped.*

† *Slowly.*  $\text{♩} = 72$ .

Come, Thou Ho - ly Pa - ra - clete, And from Thy . . Ce - les - tial

Come, Thou Ho - ly Pa - ra - clete, And from Thy . . Ce - les - tial

Come, Thou Ho - ly Pa - ra - clete, And from Thy . . Ce - les - tial

Come, Thou Ho - ly Pa - ra - clete, And from Thy Ce - les - tial

*Slowly.*  $\text{♩} = 72$ .

seat . . Send Thy light . . and bril - lian - cy: Fa - ther of the

seat Send Thy light . . and bril - lian - cy: Fa - ther of the

seat . . Send Thy light and bril - lian - cy: Fa - ther of the

seat Send Thy light . . and bril - lian - cy: Fa - ther of . . the

\* On general occasions the Anthem should conclude here.

† To be sung kneeling.

## THE GLORY OF THE GOD OF ISRAEL.

poor, draw near, Giv - er of all gifts, be here: Come, the

poor, draw near, . . Giv - er of all gifts, be here: . . Come, the

poor, draw near, . . Giv - er of all gifts, be here: Come, the

poor, draw near, . . Giv - er of . . all gifts, be here: . . Come, the

soul's true ra - dian - cy. Al - le - lu - ia. A - - men.

soul's true ra - dian - cy. Al - le - lu - ia. A - - men.

soul's true ra - dian - cy. Al - le - lu - ia. A - - men.

soul's true ra - dian - cy. Al - le - lu - ia. A - - men.

\* Ancient ending to Whitsuntide Sequence.

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PRODUCED BY THE ROYAL CHORAL SOCIETY AT  
THE ROYAL ALBERT HALL, MARCH 16, 1898.

# A NEW EDITION OF THE RUINS OF ATHENS

A CANTATA

THE MUSIC COMPOSED BY

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THE ENGLISH WORDS WRITTEN AND ADAPTED BY

PAUL ENGLAND.

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may be had on hire from the Publishers.

## DAILY TELEGRAPH.

It has been changed into a cantata, with English words, written or adapted by Mr. Paul England, the object being to place Beethoven's music in the hands of our choral societies. . . . The result shows a purpose completely achieved, and Messrs. Novello may depend upon a good reward for their enterprise. Such is the beauty of the music—Greek-like in its simple outline—that the cantata will spread rapidly over the country, the more because so much of it is already well-known.

## DAILY NEWS.

The chorus of Dervishes, sung by about 500 of the tenors and basses of the Royal Choir, was encored by acclamation; and if Sir Frederick had cared to accept it a similar fate might have befallen the Turkish March and the delicious Interlude. Even still better was the performance of the final chorus, with its curious reminiscences of Mozart and of the prison chorus in "Fidelio." Altogether the revival was a notable one.

## DAILY CHRONICLE.

It was a treat to hear music at once so solid and so graceful. "The Ruins of Athens" is not to be ranked among Beethoven's highest achievements, though none but he could have made such effective use of the barbaric element in the chorus of Dervishes—a taking air, emphasised by the wildest accompaniment. . . . The quaint Turkish March and the chorus, with which the work reaches a majestic termination, were also warmly applauded, but nothing—not even the elegant march and chorus, "Twine ye the garlands"—told so well as the impulsive number for the Dervishes, which was rendered with appropriate vigour and energy. . . . As the work is now made suitable for the concert platform, it should be adopted by all choral societies anxious to include in their *répertoires* compositions of the highest class.

## WESTMINSTER GAZETTE.

Considering the rubbishy character of the productions which so frequently secure the attention of local choirs, it is indeed astonishing that such a beautiful work as this of Beethoven should have been neglected so assiduously—though doubtless the absence hitherto of any decent arrangement of the work for this purpose has had something to do with the matter. With the preparation of such an arrangement as that used last night, however, this difficulty has been overcome, and it may be assumed that henceforward the work, which contains some of Beethoven's most graceful and spontaneous choral writing, will be heard more often.

## ATHENÆUM.

It is needless to state that the music of "Die Ruinen von Athen" does not display Beethoven in a lofty mood, the master keeping in his lightest manner from the first bar to the last. Consequently there was no serious strain on the executants on Wednesday, and the choral numbers were rendered with power and spirit, the favourite Dervishes' chorus being, of course, encored.

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# THE GATE OF LIFE

DRAMATIC CANTATA

FOR

Soprano, Tenor, and Bass Soli, Chorus, and Orchestra

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SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

FRANCO LEONI.

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## DAILY TELEGRAPH.

The story, which in some form or other has often been set to music, is a variant of that we find in Benedict's "Saint Cecilia," Sullivan's "Martyr of Antioch," &c., but it seems to be one which has interest for the public, and is not without inspiration for composers. Mr. Leoni, at any rate, has set to it strains which won over their first audience to warm demonstrations of sympathy. . . . Choral societies will find "The Gate of Life" most useful.

## STANDARD.

It must be gladly conceded at once that the score shows the hand of a musician who can write with taste and freshness in feeling. The heathen choruses and dances in the first of the three brief parts, the hymn of the Christians, in which the French device of singing with closed lips is adopted, and the final scene of the martyrdom, display full knowledge of effect.

## DAILY NEWS.

Comparatively simple and unsophisticated music of this sort, sometimes recalling Gounod, sometimes the Italians, but almost always melodious and pretty, would be far better suited to the country choirs, the more especially as it presents few difficulties and employs only three soloists.

## MORNING POST.

There are some attractive numbers in Signor Leoni's score. The opening chorus and the dances that follow are bright and piquant. . . . The hymn sung in prison is pleasing, and the organ is effectively introduced at the close.

## GLOBE.

The cantata is not very remarkable for originality of ideas or treatment, and seems better fitted for performance by country musical societies than by a leading London choir. . . . Its fluent writing and thorough knowledge of conventional orchestral devices are points which will probably recommend it to some amateurs, and the excellent way in which the choral numbers were sung by the choir proved that the music was thoroughly appreciated by the performers.

## ST. JAMES'S GAZETTE.

Its music is light, bright, tuneful, and dramatic, with a certain resemblance to the writing of Mascagni, Puccini, and Leoncavallo.

## ATHENÆUM.

The music is mainly in the modern Italian style as regards phrasing and orchestration, and is written in a manner that cannot fail to prove grateful to performers.

## DAILY GRAPHIC.

The choir revelled in the music, which they sang with no less skill than enjoyment, and the vast majority of the audience applauded, wherever there was an opportunity to applaud, with the utmost enthusiasm. The reasons for this success are not far to seek. Mr. Leoni's melodies are of unimpeachable suavity, with the added attraction of possessing a strong family likeness to favourite numbers by a variety of popular composers, from Wagner to Mascagni.

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November, 1897

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1. The Good Shepherd .. .. Myles B. Foster
2. Andante .. .. W. Warder Harvey
3. Andante con moto .. .. A. R. Gaul
4. Christmas Bells .. .. G. J. Elvey
5. Minuet .. .. Philip Hayes
6. Judex, from "Mors et Vita" .. .. Gounod
7. Soft Voluntary .. .. H. A. Harding
8. Slow March .. .. F. Cunningham Woods
9. A Song of Praise .. .. J. Stainer
10. Andante in G minor .. .. E. H. Fellowes

### BOOK 2.

1. Allegretto .. .. F. Cunningham Woods
2. Larghetto .. .. J. Barnby
3. Adagio .. .. W. Warder Harvey
4. Concluding Voluntary .. .. A. R. Gaul
5. Introductory Voluntary .. .. E. F. Rimbault
6. Tempo di Minuetto .. .. Myles B. Foster
7. Andante con moto, from Quartet in D minor .. .. Schubert
8. Adagio .. .. William Sterndale Bennett
9. Introductory Voluntary .. .. Daniel McIntyre

### BOOK 3.

1. Andante Tranquillo .. .. C. H. Lloyd
2. The Village March .. .. Ferris Tozer
3. Romance, from Serenade for Strings .. .. Mozart
4. Gavotte, from "Semele" .. .. Handel
5. An Evening Prayer .. .. Alfred W. Tomlyn
6. Heaven and the earth display ("Athalie") .. .. Mendelssohn

### BOOK 4.

1. Meditation .. .. Battison Haynes
2. Allegro moderato .. .. W. John Reynolds
3. Funeral March, from Pianoforte Quintet (Op. 44) .. .. Schumann
4. Concluding Voluntary .. .. Cuthbert Harris
5. Introductory Voluntary .. .. E. H. Turpin
6. Solemn March .. .. C. H. Lloyd

### BOOK 5.

1. Agnus Dei .. .. F. Cunningham Woods
2. Minuet, from 9th Pianoforte Sonata .. .. Mozart
3. Jerusalem Cœlestis ("Mors et Vita") .. .. Gounod
4. Andante Grazioso .. .. Kate Boundy
5. Allegro con brio .. .. Frederick A. Keene
6. Communion .. .. W. Wolstenholme
7. Allegro, from Finale to 9th Pianoforte Trio .. .. Haydn
8. Concluding Voluntary .. .. Cuthbert Harris

### BOOK 6.

1. O Salutaris Hostia .. .. Myles B. Foster
2. Slow March, from the 4th Sonata .. .. Boyce
3. O great is the depth, from "St. Paul" .. .. Mendelssohn
4. Processional March .. .. J. Warriner
5. Largo, from "Xerxes" .. .. Handel
6. Forsake me not, Duet from "The Last Judgment" .. .. Spohr
7. Allegro moderato .. .. W. Warder Harvey
8. Minuet .. .. Samuel Ould

### BOOK 7.

1. Impromptu .. .. John E. West
2. Minuet, from Pianoforte Sonata (Op. 10, No. 3) .. .. Beethoven
3. Introductory Voluntary .. .. S. J. Keaton
4. March .. .. Oliver O. Brooksbank
5. Sunday Song .. .. Max Oesten
6. Minuet and Trio, from Quartet (Op. 9, No. 1) .. .. Haydn
7. Pastorale .. .. Alfred W. Tomlyn
8. Religioso .. .. T. L. Southgate

### BOOK 8.

1. Elegy .. .. C. H. Lloyd
2. Rondo, from No. 6 (Pièces de Clavecin) .. .. Couperin
3. Andante Grazioso .. .. Frederick A. Keene
4. Soft Voluntary .. .. Ferris Tozer
5. Allegretto Pastorale .. .. W. John Reynolds
6. Andante in F, from String Quartet in D minor .. .. Mozart
7. Meditation .. .. W. Wolstenholme
8. Finale, from Pianoforte Trio (Op. 88) .. .. Schumann
9. Canon .. .. Battison Haynes

### BOOK 9.

1. Larghetto .. .. F. Cunningham Woods
2. Recessional March .. .. E. H. Fellowes
3. All men, all things ("Lobgesang") .. .. Mendelssohn
4. Allegro poco maestoso .. .. W. G. Cusins
5. Communion .. .. Alfred R. Gaul
6. Andante con moto .. .. John Francis Barnett
7. Andante Religioso .. .. Alfred W. Tomlyn
8. Evensong .. .. Cuthbert Harris
9. Minuet, from Quartet in G minor .. .. Schubert
10. Melody in A .. .. W. H. Callcott

### BOOK 10.

1. Allegro moderato .. .. E. Bunnett
2. Opening Voluntary .. .. Ferris Tozer
3. While my watch I am keeping, Choral from "The Redemption" .. .. Gounod
4. Meditation .. .. E. D'Evry
5. Slow Air, from Suite de Pièces .. .. Lully
6. Allegretto Pastorale .. .. H. A. J. Campbell
7. Allegretto Grazioso, from the last Movement of 4th Pianoforte Sonata .. .. Mozart
8. Hallelujah Chorus, from "The Messiah" .. .. Handel

### BOOK 11.

1. Pastorale .. .. Battison Haynes
2. Gavotte, from the 12th Sonata for 2 Violins and Cello .. .. Boyce
3. Evensong .. .. Kate Boundy
4. Minuet, from the Organ Concerto in B flat (No. 2, 2nd Set) .. .. Handel
5. Allegretto .. .. Oliver Brooksbank
6. Marche Funèbre (Op. 72, No. 2) .. .. Chopin
7. Communion .. .. W. Wolstenholme
8. Prelude in E minor and Chorale .. .. J. S. Bach
9. Andante con moto .. .. G. A. Macfarren

### BOOK 12.

1. Berceuse (Op. 77, No. 3) .. .. Alexandre Guilmant
2. Introductory Voluntary .. .. Hamilton Clarke
3. Prayer .. .. Bruce Steane
4. Melody .. .. S. Coleridge-Taylor
5. Eventide .. .. Clowes Bayley
6. Postlude .. .. Josiah Booth
7. Jubilant March .. .. W. John Reynolds

To be continued.

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